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# DRAMATIC MIRROR

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LITTLE ANNA LAUGHLIN.



## THE PRIZE WINNERS.

Criticism Successful in The Mirror's Contest—Honorable Mention.

In its issue of April 12 THE MIRROR announced a contest in criticism, and offered three prizes for the best three papers entered in competition before April 25. The play selected for treatment by competitors was *Sowing the Wind*, and the prizes offered were \$10 for the best criticism, \$5 for the second best, and a year's subscription to THE MIRROR for the third best. Three well-known writers—Lawrence Hutton, literary critic of *Harper's Magazine*; Stephen Fiske, dramatic critic of the *Spirit of the Times*; and Franklin Fyles, dramatic editor of the *Sun*—kindly consented to judge the criticisms submitted and to award the prizes.

The contest was a novel one, and at once excited interest. A large number of criticisms were submitted. At the expiration of the time set, the papers were turned over to the judges, who promptly passed upon them and combined in the following letter announcing the result of their examination:

NEW YORK, May 4, 1904.

To the Editor of the Dramatic Mirror:

Sir.—Keeping in mind the condition of the competition, that the criticism should discuss not only the play but the social question involved, we think that the prizes should be awarded:

1. S. H. Gardinier, Kansas.
2. Robert Stodart, New York.
3. William A. Gibson, New York.

Yours faithfully,

LAWRENCE HUTTON,  
STEPHEN FISKE,  
FRANKLIN FYLES.

The judgment of Messrs. Hutton, Fiske, and Fyles as to the merits of the three criticisms selected will no doubt be endorsed by the readers of THE MIRROR, who can enjoy the prize-winning efforts printed below. It is but fair to several others of the contestants, however, to say that they deserve commendation for their work. Honorable mention is thus made of Arthur Mercer, Dobson L. Mitchell, Harold W. Gould, A. E. Shafer, Florence Lee Holman, Esther De Fay, William Owen, and Edward Dobson, all of whom submitted thoughtful and earnest comments upon the play selected. The winning criticisms follow in their order:

## I.

## First Prize.

Mr. W. T. Fries, in his work entitled "The Technique of the Drama," declares that a proper play is subject to three divisions: to wit: the ethical, the æsthetic and the technical; but the moral is long wherein many successful plays have been written without either the æsthetic or technical element. That is to say, a majority of plays have been successful because they have been written with technical correctness, have pleased because of an interest in the characters portrayed and their child groupings in dramatic and striking situations. They have lacked the ethical element in that they contained no strong central idea which led to a deduction or a moral, and the æsthetic element in that the narrative or plot was not necessarily in correct literary form; but they were interesting and dramatic because written with technical knowledge and skill.

The play of *Antony and Cleopatra* by Mr. Howard is nearly a perfect illustration of the correct division of Mr. Fries, while *Salome's Lady of Lyons* is the prevailing exception to which I have alluded, for, while in the latter drama it is the rich heiress who causes the gardeners to be with such poetic propriety, it is the successful Colonel Merriam who marries her when she is a bankrupt's daughter.

*Sowing the Wind* is a brilliant exception to the two methods which have tended to keep the dramatist outside the true literary circle. It is as much a literary triumph as Mr. Howard's drama, which are only literary, and it has all the elements which should belong to a strong acting play. It has an idea with a deduction, and the idea is treated within the prescribed literary rules and with technical skill and power. And here is to be found the chief success of the play—in the telling of the story rather than the story itself. The theme is treated with so much delicacy that the audience never suspects that it is doubtful. The language is clean and forceful, and the lines given to Rosamond, in the second and third acts, from a dramatic standpoint at this time, are an intellectual revelation. The conception of character is keen and the grouping excellent; Rosamond gentle, sentimental and reflective; Curator unique, vulgar and interesting; Annalee not wholly a working girl, and Petworth as near to total depravity as the worst Presbyterian might be.

The motive of the play appears in the first act, and it is evidently the question: May one who is the offspring, in the language of Mr. Rosamond, "of a love that comes as straight from God as death does," the illegitimate daughter of a mother afterwards notorious for money, who has preserved her integrity under many temptations, and who by talent and ability has made for herself a popular and useful life, marry a young man of wealth and high social position without a violation of what—ethics, or the code of correct human conduct? If that is not the question in the motive the play has none that is sincere. And if it is, the author answers it immediately in the affirmative and the audience applauds. But the curtain falls without revealing to us how the wife of Mr. Annalee is removed by the society into which he takes her. The logical mind will remember the quality of Rosamond herself touching this very matter; for, with a tolerably correct knowledge of Mr. Annalee's social circle and a very common knowledge of life, she answers the question decidedly at variance with the kindly appearance of the audience. The logical judgment sympathizes with her reluctance and finds a deep pathos in her suggestion, "I am so man's child, I will be so man's wife."

For society will say that the young man may marry the young woman if he likes, but

he does it at his peril. If he be manly he will brave that peril and find his happiness in the heart that he has won; but society will not approve his conduct. Rosamond is obdurate, even under the spell of the girl's intellect and presence, until he discovers her to be his daughter. Necessarily ignorant of the motives which prompt it, all good people will agree with him and condemn the union, and this must be so until there is a radical change in the social relationship. The dramatist has done his duty; he has excited interest by exciting discussion, but he must content himself with having excited interest alone. In the realm of ethics he has simply lined up with the novelist and the journalist and finds himself where they have always been and probably always will be.

But whatever may be the opinion of Mr. Grundy's work it has one feature about which there should be no dispute. He has given to the dramatic literature of this period a woman of singular character and beauty; a woman of impulse and sentiment, of strong emotion and deep sympathy; a woman of passion, rebellious when the affection of her heart is threatened and writhing under the injustice that would take from her a lover of whom she feels she is more than worthy; a living, glowing, palpitating woman of the highest intellectuality, yet virtue incarnate and the embodiment of every womanly dignity. It is well for Ned Annalee that the dramatist has given him some qualities for Mrs. Annalee to love. He is steadfast in his faith, and the nobility of his reproach should not be forgotten when he says to his adopted father, "It is always for our own good, that we are disloyal."

S. H. GARDINIER.

## II.

## Second Prize.

*Sowing the Wind* is at once an achievement and a promise. At this period of change in all things, it stands like a double guide-post, pointing back to the old conventions and forward to the new life of the drama. The bold handling of its theme shows the prudence and mentally accurate—for there it is strong meat; all others rejoice in the frankness with which large meanings are set forth.

The advent of such a play, with the stirring episode "an against one," is indeed timely, for it is not whispered in the salons and thundered in the courtrooms that hereafter the man will stand beside the woman at the bar of public opinion, and whatever punishment be meted out they must suffer the punishment together, share and share alike; that if the woman be driven forth from the social Eden, the man may not remain behind.

Mr. Grundy is a master of character drawing, who holds up before our eyes the jewel of consistency and in the "white light of truth" shows us its every facet. Not one of his creations is provokingly "good," neither is one of them unduly evil. Rosamond has a temper—call it spirit, if you will—Ned Annalee is a bit of a gambler, and so it goes. Is this consistent? Yes, with life, the most inconsistent thing we know. Cynical, sin-battered Lord Petworth touches us vaguely when he murmurs, "V. or mother's face is now but a portrait in the gallery of my remembrance," adding, after a pause, "I need hardly say it hangs upon the line." He has not forgotten her, and almost he redeems himself.

In Rosamond we get a hint of what the woman of the twentieth century will be—strong in self-reliance, proud because the "barren on her soul" has been lifted, armed, not with innocence, but in the knowledge of evil.

The design of *Sowing the Wind* is a piece of literary housework; more than this, it seems, if I may so express myself, to wait upon the situation. In the purely conversational scenes, the characters, one and all, talk out their minds; where the action is rapid, their words are concentrated in a way that is wholly admirable. Women, in contrast, the garden scene in the first act, and the tense, moving close of the second. Theophile Gautier once said that the man who found a gap to lie between his subject, most elusive thought and the expression of that thought, could not properly rank as a writer. Ned! Mr. Grundy long his head? In the play under discussion there is none as idea of well-kept incommunicable delicacy, yet, listening, we catch the author's meaning, as it were, by flashes. This is particularly true of Rosamond's speeches, which are often models of felicitous phrasing. She searches her soul, coming its suffering into words that ring and shine.

Now a fault or two. The comic side of Rosamond's friend, Mr. Watkin, is at times shown too obviously, and Ned Annalee is not permitted to express a proper degree of contrition on learning that his doubts of Rosamond's fidelity are baseless. He has done her the wrong men too often do to women, of measuring her by the standard of his sex, and when he knows her pure gold he should be humbled to the dust.

Looking over the words I have just written, it occurs to me that the commentators have been invited to submit a criticism of *Sowing the Wind*; whereas my article is in the nature of a laudation. However, the most cautious find so much in this play to draw forth their praise, that an enthusiast may well be pardoned for penning his "criticism" after the Italian style—the up-strokes heavy and the down-strokes light.

The interesting question arises, Will Mr. Grundy desert the ranks of the romantic school with which he has long been identified, and go over to the camp of Ibsen and the group of playwrights who pattern after him? To the many who claim to see in it the new "liberalism" set in a formal frame, *Sowing the Wind* would appear to be a step in that direction. My view is not theirs. I believe that to Sydney Grundy, more than to any other writer for the English stage, must we look for a new drama that, however truthful, shall contain much of the old romantic spirit, for Truth, like Nature, can never be quite

divorced from Beauty. This new drama, as I view it, will be vital in all its parts, warm with the blood, charged with the issues and throbbing with the nervous life and thought of our time.

ROBERT STODART.

## III.

## Third Prize.

The fundamental law of the modern drama is to interest and please, and the dramatist who undertakes to point a moral or discuss a social problem does so at some risk; but when he presents to us a subject of momentous human interest and so treats it that the solution is not alone suggested but demonstrated, his work is worthy of more than passing consideration.

In the present instance we must endeavor to understand the object of the author (Mr. Grundy) in writing the play, *Sowing the Wind*. A play of this kind would justify the belief that the author had an object in presenting it.

Whether he desired to show the equality of guilt in men and women who sin; whether he intended to show us the injustice of condemning woman for the sin of which man so seldom has to bear the consequence; whether he wished to inculcate into our hearts the need of greater charity, to show us the hypocrisy of tolerating in man what we condemn in woman—if this alone was the author's purpose he has succeeded, although in this he has failed to show us anything new. But perhaps he may have intended to go further, to include his purpose, to point a moral, to proclaim a precept, to show us that with sin comes sorrow, to illustrate the divine maxim, that "as ye sow, so shall ye reap." If this was the chief purpose Mr. Grundy had in view, as it should have been, he has signally failed to accomplish it.

The plot chosen possesses more than average merit, and it has been well worked out as far as the author has gone. It deals with the daughter of a woman who went wrong. The girl loves the adopted son of a man who turns out to be her father. He, after having tried to prevent their marriage on the ground of her questionable antecedents, discovers her to be his illegitimate child, and is thus brought face to face with his own early sin.

In the development of a plot of this kind the dramatist with well-defined views of the problem of human existence can hardly fail to give it some where the impress of his own thoughts and make it somehow the instrument of his own ideas. Thus it is in the character of Mr. Rosamond the author expresses himself—it is in this character he should illustrate his moral. He shows us a man, for whose sin a woman suffers, leading a life of luxury and ease, honored and respected, who only partially succeeds in making tardy reparation without self-sacrifice. This man never suffers for his sin. What regret he may have is only momentary. Thus the wrong done has not been righted. This is not logic, and in the happy termination of his plot he fails to proclaim a precept, to point a moral.

The character of Rosamond, as drawn by the author, is somewhat of an enigma, avowed by a long stretch of the imagination can we conceive such a woman, admitting that she has escaped contamination throughout her life spent amid questionable surroundings, and the consequent maturing of her intellectual faculties. But the author represents her as a woman yet a girl, without one girlish trait, seemingly devoid of heart; in fact, a hardened cynic. In this he has erred.

The person of Mr. Watkin, the medical man, has been well drawn. The rest of the characters are ordinary, and with two exceptions do not materially assist in the development of the plot.

The play is in four acts. With slight modifications the story could have been worked out in three acts. This is an error of dramatic construction. At times the action of the play is sadly marred by the length of the set speeches of the principals. The impropriety of this will appear when we remember that the essential of the drama is action, not narration. It is somewhat of a liberty to attempt to adversely criticize a play that has been so favorably received as *Sowing the Wind*, to question the motives of the author in presenting a play of this kind; but, then, Mr. Grundy is not an Ibsen or a Hauptmann; he is essentially a playwright, first, last and always. After all it is rather from a literary than a dramatic standpoint that such a subject can be most favorably considered.

WILLIAM A. GIBSON.

## A QUICK-WITTED AUTHOR.

*Arms and the Man*, the play secured for this country by A. H. Palmer, was recently produced at the Avenue Theatre, London, where it made a great hit. It is a satirical drive at the "heroes of war," and is said to be written in a vein that might call the ghost of Thackeray from the shades to join in the laughter. The play is by Bernard Shaw, who was called before the curtain twice on the night of the first presentation. A writer on the play says: "One little jarring note in the third act had offended a small minority in the audience. Ridicule was thrown upon military discipline, and it was apparently suggested that a private soldier was a servile snob. This was out of harmony with the pleasing feeling that had preceded it, and the small minority hoisted. When Mr. Shaw appeared in front of the curtain the host was again audible from a perturbed 'god.' With ready wit the author turned the laugh against his assailant. 'I agree with the gentleman up-stairs,' said Mr. Shaw, coolly. 'But only two of us are of that opinion, and what can we do against a whole theatre full of others?' The house roared with approval, and good humor was again triumphant."

The actor who has signed for next season has a special advantage to gain by placing a professional card in THE MIRROR. It will inform managers that the advertiser is always in demand.

## PROFESSIONAL POINTS.



Above is a good likeness of Otis J. Johnson, one of the best dressed and one of the hardiest of the younger leading men of the day. Mr. Johnson began his theatrical life at the very bottom of the ladder, about six years ago, with Effie Ellsler, and afterward with McKee Rankin. He was then engaged by Charles Frohman, with whom he remained three seasons, making distinct hits in *Men and Women*, *The Lost Paradise*, and *The Girl I Left Behind Me*. Last season Mr. Johnson was leading man with Sol Smith Russell. He had several good offers for the coming season, but finally signed a contract with William H. Crane as leading man for the next two years. Mr. Johnson says that whatever success he may have attained he owes largely to the advice, assistance and encouragement he received from Effie Ellsler. He has been specially engaged by M. B. Curtis for the leading role in *Sam'l of Posen*, now running at the Standard Theatre. Mr. Johnson has risen to his present position by earnest and conscientious work, and his present is a promise of his future.

The most effective, dignified and sensible way to set about getting an engagement for next season is by inviting offers from managers through the medium of a professional card in THE MIRROR.

Maud Durbin will support Otis Skinner on his starting tour.

The Elgin, Ill. Opera House Company has been incorporated with a capital stock of \$25,000 by Alfred Roworth, Cyrus H. Larwin and Edward C. Lovell.

At Joliet, Ill., the other night, Charles McDonald had some trouble with the manager of The Voodoo, and retired from the company. Ada Bothermer took McDonald's part, leaving her own to her understudy.

Manager Little closed his stock season of seven weeks at the Palace Theatre, Allegheny, Pa., on April 25. Business was fair during the engagement, and salaries were paid in full.

This is the time of year when every actor who wishes an engagement next season takes the first step to obtain it by inserting a professional card in THE MIRROR.

W. G. Paige, manager of the Ella Fountaine Company, is reported to have left that organization in straits at Watervly, N. Y. The company, after his departure, gave two performances to raise money to pay their local obligations.

"THE MIRROR is first-class in every respect. No one who is interested in theatrical matters should fail to take it, and keep up with the times."—JOSEPH YOUNG, Olaton, Kans.

The tour of Murray and Stack's company in Finnigan's Hall will close on the 25th inst. at Toledo, O. Next season these stars will appear in the same piece, which will be rewritten. Delmore and Wilson, Nat H. Wells and Dave J. Halpin are engaged. The tour will begin on Aug. 30 at Indianapolis.

Frank W. Lane will take on tour next season John E. Brennan in *The Tinker*.

A one-night stand manager applied for a date for Seabrooke in Tabasco, and expressed the hope that the new piece was "full of tropical songs." The manager answered: "I have referred your communication to Thomas Q. Seabrooke, who begs me to state that the songs will be more tropical later in the season, when the mercury rises to the thermometer."

Frank A. Connor has closed with *The Dark Side of a Great Cry* in which he played the leading juvenile part successfully.

The partnership of Robert Hilliard and Paul Arthur has been terminated. Their season closed at Harrigan's on Saturday night. Mr. Hilliard talks of starring alone in *The Sleepwalker* next season. Mr. Arthur goes into burlesque.

"I shall sail on the *Campania* for Europe on May 19," said Maurice Herrmann, the costumer, to a *Mirror* man yesterday. "and shall be gone until late in July, returning in time to attend to my professional work for the season." Mr. Herrmann will spend some time in London, where he will be the guest of William Terriss, Henry Irving's leading man, and thence will go to Paris for a sojourn. He will also visit Milan and Venice, and in all the cities on his tour will combine the pleasure which he experiences in visiting the museums and art galleries with the business of looking up the fabrics and rare articles for costuming and stage furnishing. Mr. Herrmann will no doubt add notably during this trip to his own unique collection of costumes.



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## GREENWALL RETURNS

Henry Greenwall arrived in New York from Texas last week. To a *Times* reporter who met him in the American Theatrical Exchange, he said:

"My business this season throughout the South has been as large as any previous season. The Southern people want their theatre managed by men that live in their cities. They are not classish, but they want their money in the right town. This rule holds good in Louisville where the Bourlier Brothers, and in Nashville where Curry and Boyle have the Grand Opera House, and the whole city of Memphis is with John Mahoney in the New Lyceum Theatre.

"Texas holds up this year better than ever before. Even the attractions in that State in May—a month too late—played to large houses.

"With regard to the St. Charles Hotel in New Orleans, which was destroyed by fire a few weeks ago, they are very undecided as to rebuilding it. They are now trying to get the property next to my Grand Opera House and erect on it a modern hotel. Canal Street is to New Orleans what Broadway is to New York—the main artery of the city; that is where all business centres, and the Grand Opera House may, therefore, be said to have the best location in that city.

"As an evidence that business is especially good in Texas, I need only mention some of a long list of theatres to be erected immediately, and also refer to the fact that during the Summer some of the best houses will be overhauled and repaired.

"A \$100,000 theatre is to be built at Galveston. I am one of the dozen promoters of the enterprise. Sam Sanger, of Dallas, will build at Waco a theatre that will cost \$75,000. The Binkley Opera House will be remodelled, and there will be new houses at Paris, Gamerville and Hillsboro. The Greenwall Opera House at Fort Worth is to be thoroughly redecorated."

Mr. Greenwall is delighted with the advertisement the American Theatrical Exchange has made. "I receive letters daily commenting on the good treatment received at the hands of this Exchange, and I feel honored that I am its president." The latter part of this month I shall sail for Europe, to be gone six or eight weeks.

## "TICK-UPS"

"Managers, advance agents, and show printers, as well as lithographers, advertising agents and barn-storming repertoire show-men know what 'pick-ups' mean," says E. P. Simpson, representative of Jacobs' Academy, Chicago, in a letter to *The Mirror*. "Recently I was waited upon," continues Mr. Simpson, "by a representative of one of the local fly-by-night dramatic or booking agencies of the South Side that confine their enterprise to discovering 'angels' and foisting 'favorite specialties' on the amusement-hungry of cross-road and schoolhouse towns, and listened to his misplaced confidence as he made me an offer for one-sheet, half-sheet, and quarter-sheet lithographs for his repertoire show."

He said he preferred "scenes of plays," "character," and "make-up and fancy faces," and did not wish anything he could not "strip down" for use far out in the country. I asked him if any of the big show papers of leading managers and well-known plays would do. He replied that was what he most wanted—paper that had a name and was read about in the newspapers. As the *White Slave* was then at the house, he said: "Star paper goes well anywhere. I'll take all you have of that, and the stand-up besides." His offer was cash down, half price. That is, he would pay about one-half of the original cost."

Mr. Simpson referred to a letter more recently received by "Little Doc" Dunning, the advertising agent of the Academy. It was written on a letter-head that told this enterprise: "Annual Tour. The Columbian Theatre Company, supporting Miss Pauline Ashford, in *Gertrude's Great Play of Faust and Margaret*, and a Repertoire of Successful Comedies under the management of Sherman and Brown." The letter was dated at Plaquemine, Ill., and was as follows:

"Dear Sir,—There you got my good clean pick-up either whole or half-sheet that can be obtained at a reasonable price—prefer scenes of plays—but you can sandwich in a few portraits—can also use some good pictorial stands. As I don't know your name, etc., send me a good 25¢ selection by express C. O. D., and write me what else you have on hand, and give prices—can use a large quantity of pick-ups if they are cheap. Send quick, so I need them—address as below. Yours truly, Sherman and Brown, Wm. Columbia Theatre Co., Plaquemine, Ill., West Union, Mo., Ill."

## MANFIELD ENTERTAINS OMAHA

Richard Mansfield, during his recent stay in Omaha, cut quite a figure in the newspapers through unexpected contributions which he made to them. It was at the time that Kelly's "army" was making an effort to go East without walking, and his sympathies were touched for the unfortunate fellows.

He wrote to the editor of the *Omaha Bee* inquiring what the cost would be of chartering a train to carry the army from Omaha to Chicago, and offering to donate \$100 toward the cause. The *Bee* printed the kindly letter, but showed that as the railroads had refused to haul the men at any but first-class rates, the expense would be enormous, something like \$15,000, and therefore wholly out of the question.

Mr. Mansfield's second communication was a characteristic letter to the *World-Herald* in response to an allegation on their part that a number of Omaha girls swarmed around the stage entrance to get a peep at him after his rendition of Prince Karl Saturday afternoon, and that he escaped their vigilance through another exit.

"A shield with all manner of gules, argent, deaters and things, and done in bilious green, began it," says the *World-Herald*, "and then came these words:

"Mr. Mansfield presents his compliments to the society editor of the *World-Herald* of Omaha, and begs to say that it he had entertained the slightest suspicion that a nearer view of his ugly face could in any way have contributed to the happiness of any young ladies of Omaha, he would have exhibited himself outside the theatre as well as inside. Mr. Mansfield has been hitherto of the opinion that his duty in this respect ceased at the wings upon the stage. Mr. Mansfield walked home—a constitutional necessity—yesterday afternoon, and in this regard exercised the privilege of every free-born citizen. Mr. Mansfield, however, begs to add that in certain cities like Baltimore, or Washington, or Philadelphia, where he has so many generous and delightful friends, he often enjoys the honor of greeting them at the stage door after the play—but certainly not at a curiosity, nor a freak; but a poor artist, doing, he hopes, his duty."

April 22, 1905.

## INSANE IN THE THEATRE

Last week *The Two Orphans* was the attraction at the Amphion Theatre, Brooklyn. On Monday night, during the second act, a sensation was caused by a man sitting in the balcony who had attracted attention by his audible comments on the play. When Miss Creely, as Henrietta, was being taken to the residence of the Marquis de Presles, and asked for protection with the words: "Well, among all you noblemen and gentlemen is there not one man who will aid a poor girl?" the man in the balcony, before the Chevalier de Vaudrey could speak in response, cried out: "There is—there is! I am the man, and I am coming, darling." And waving his programme about his head he started for the stairs, evidently intending to make an effort to get on the stage. He was met by a policeman, with whom he grappled, but was finally overpowered and taken to a police station. The next morning, when he was arraigned in police court, he gave unmistakable evidence that he was insane, and was committed for further examination. He was Henry Bola, aged about twenty-eight years, and a letter carrier.

## NOTHING IN IT

The "extra ladies" of this city thrilled with expectation and delight when they heard that a horde of angels would be required for the production of *Hannele*.

They flocked in droves to the Fifth Avenue in the hope of getting employment to wear wings and play harps. But when they found that the Messrs. Rosenfeld were going to pay their angels only \$3.50 a week the seraphic enthusiasm of the "extra ladies" cooled, and applications for hire, like the proverbial angels' visits, became "few and far between."

The disappointed women would like to find the man who wrote "I want to be an angel, and with the angels stand."

## PROJECTS FOR GERMAN OPERA

There have recently been two projects for German opera in New York next season. It was announced that Walter Damrosch had an option on the Metropolitan Opera House, and this statement was followed by publication of a prospectus of Anton Seidl, who had concentrated interests that promised a successful season. Then it was said that Mr. Damrosch and Mr. Seidl had joined forces and interests, and that the season of German opera was assured under their joint leadership. A later report, however, denies this, and it is evident that nothing definite has been settled upon.

## W. J. GILMORE'S SUMMER PLAN

Manager Gilmore, of Philadelphia, proposes to keep his Auditorium open during the Summer, in response to the requests of many of his patrons who desire a centrally-located place of amusement during that season.

The interior of the Auditorium will be fitted with Summer furnishings, and its improved ventilating system will be brought into use. This comprises a system of fans that circulate air drawn from the roof region after it has passed about a great mass of ice—twenty-five tons of ice being used each day—and force it through galvanized iron ducts distributed about the interior. A cool and refreshing atmosphere is thus assured at all times.

The regular season of the Auditorium will close on May 28. During the new season, the prices will be reduced, the lowest being ten cents and the highest—a box seat—seventy-five cents. Matinees will be given on Mondays, Thursdays and Saturdays.

The amusements during the Summer will consist of extravaganzas, spectacular and kindred productions. Robinson Crusoe, Senbad, and other standard pieces will be seen. The staging of the new attractions will be of the best, and every effort will be made to deserve popular favor.

## VAN CURLER OPERA HOUSE

There is probably no theatre in the country that plays a stronger list of attractions than the Van Curler Opera House, at Schenectady, N. Y., considering the size of the city. This season Mavourneen, Roland Reed, Hermann, Rhéa, Wang, James O'Neill, The Fencing Master, A Trip to Chinatown, Henry E. Dwyer, Darkest Russia, Charley's Aunt, The Prodigal Father, with Maggie Cline, Willie Collier, James T. Powers, Keller, Manola-Mason company, The Crust of Society, Marie Wainwright, the Duff Opera company, Sol Smith Russell, Friends, Thomas Q. Seabrooke, Evans and Hoey, Lewis Morrison, Robin Hood, The Devil's Auction, The Country Circus, Marie James, Blue Jeans, In Old Kentucky, Panama Hall, Julia Marlowe, W. H. Crane, De Wolf Hopper, Sousa's Band, and many others have played this house. It is managed by C. H. Benedict, and professionals speak in the highest terms of the courteous manner in which they are treated and of the accommodations provided for their comfort by Mr. Benedict.

## THE LYCEUM SCHOOL

The tenth year of the American Academy of the Dramatic Arts, commonly known as the Lyceum School of Acting, closed on May 2. The institution has graduated nearly 300 students, fully one-third of whom are in important positions in this country and Europe. The Academy has produced many new plays by native authors, and has given first presentations in this country of the works of Sophocles, Molière, Ibsen, and Maeterlinck. During the existence of the school, about one hundred of the most prominent stage managers, actors, and dramatic writers have been enrolled as its instructors. Its faculty now includes Franklin Sargent, Fred Williams, Alfred Thompson, Ben Teal, Eleanor Geoghegan, May Robson, Carl Harwig, Joseph Addelman, Walter Bellows, Joseph Frankau, Percy Winter, Wilfred Buckland, Richard Halditch, J. Franklin Borome, and others. The majority of the newest graduates have already signed contracts for theatrical engagements for next season.

## CORINNE'S SEASON

Mrs. Jennie Kimball intended to close the season of the Kimball Opera Comique company at the American Theatre on Saturday, but was prevailed upon to extend it under the management of John Stetson at the Park Theatre, Boston. After the Boston appearance, however, the company will close a continuous run of two years, during which time Corinne has not missed a single performance. Mrs. Kimball says she is booked in the very best theatres of the country for 1904-5. She intends to make notable changes in her organization for next season, when it will be stronger than ever. Hendrick Hudson has been so successful that no change of vehicle is contemplated. The company will resume about Sept. 10 at the Amphion Theatre, Brooklyn.

## DATE BOOK

Date books for 1905-6 may be had by addressing Supply Department, this office. Price, 25 cents.

## CURL

William Chance, the monologue artist, denies the report that he is dead. He has returned to the city after an absence of six years. He was formerly of the team of Chance and Buckley.

The sale of tickets for the monster testimonial to Thomas Maguire on Thursday at the Metropolitan begins to-day (Tuesday).

William F. Hoey, W. D. Mann and W. P. Brown sailed for Europe on the *Lucania* last Saturday. Scatchi and Nordica were passengers by the same steamer.

Marie Hansen's season in Delmonico's at Six closed in Harlem on Saturday night.

E. J. Ratcliffe passes from the management of Daniel Frohman to that of Charles Frohman at the close of the season. When Shenandoah is revived at the Academy of Music on Sept. 2 Mr. Ratcliffe will be in the cast.

Elsie Blair will star next season in *The American Girl*.

C. H. Pender's Parlor of Fun company, consisting of four persons, opened at Loudonville, N. Y., on April 30, and will tour the small towns in the Adirondacks.

The Guy Brothers were entertained by Amaranthus Lodge of Warsaw, N. Y., on Tuesday evening last. All of the six brothers are Knights of Pythias.

Harmann Blecker Hall, Albany's largest theatre, has been leased to Charles H. Smith, formerly manager of the old Albany Theatre, who proposes to play all kinds of attractions at popular prices. Those who competed with Mr. Smith for the house were Sol Davis, who has given Albany many first-class attractions by special engagements, Proctor and Souther, and Mr. Hight the owner of the silver statue of Ada Rehan.

Wilson Barrett will sail for England on May 30.

Maurice Grau, Mr. and Mrs. Henry R. Abbey, Kate Roda, Mr. and Mrs. Clarence Lyman Collins, and Junius Brutus Smith will sail for England on the *New York* on Wednesday.

A Gaiety Girl, the burlesque from the Prince of Wales' Theatre, London, will begin an engagement at Daly's Theatre in September.

R. Henry Strange, "The Black Book," will appear as Shylock at the Standard Theatre in Philadelphia on May 25.

Addie Cora Reed, the tight opera prima donna, was married a few days ago to Ross Henderson, a prominent St. Louis man, formerly manager of the Lindell Hotel.

Grace Golden will summer at New Harmony, Ind. She has had offers for next season, but has not accepted any of them yet.

Sammis' Dr. Hall company closed season on May 5.

Eugene Jepson was in town recently. He has had a busy and successful season at the Girard Avenue Theatre, Philadelphia, and has signed with Manager Holland for another season. Mr. Jepson has bought an interest in an ingenious art invention called the Edigraph which he will place on the market this Summer.

The infant son of Mrs. Fred Hunter (Alice May), late of the Nellie McHenry company, was christened recently at the Church of the Holy Apostles, Helen Harrington, who plays in Columbus, O., this Summer, acted as godmother. The child is the namesake of Will Rochester, stage manager with the Murray-Lane Opera company.

O'Dowd's Tribulations, a three act operatic comedy, will go out next season under the management of William Talmage. W. H. Goff, the author, will direct the stage. P. M. Lederman will be musical director. R. F. Mitchell acting manager, and H. Percy Hall business representative.

Nat W. Wills and Dase J. Halpin have been engaged by Manager Frank T. Morris to support Murray and Mack in Finnegan's Hall next season. Mr. Wills will play Henry Walker, a tramp.

Belle Chamberlin, the contralto, now on a vacation at her home at Grand Rapids, Mich., has been engaged to play leading ingenue parts in support of Inez Necker.

Jack Sanford says: "Neil Burgess' plans for the future in stage effects will be sufficient to nominate him the most ingenious man of his age in all that pertains to stage realism."

Nixon and Toomey, the scenic artists, began work last week on the scenery for *The Derby Winner*. It will be very elaborate.

Rupe and Murphy have leased the Greenville, O., Opera House for another year.



## GOSSIP OF THE TOWN.



The subject of the above portrait, Joseph Addelman, is a young actor whose ability was recognized during his artistic portrayal of the part of Captain Thornton in Shenandoah, at the time of the long run of that play at the Twenty-third Street Theatre. Mr. Addelman has recently been identified with such important theatrical productions as The Girl I Left Behind Me, at the Empire; The Other Man, at the Garden; The Voyage of Sunette and A Woman's Revenge at the American. Mr. Addelman, after four years' service with Charles Frohman and F. Henry French has joined Gustave Frohman's forces and will play Charles Shallock in the Western Jane company, as well as Filippo in The Violin Maker.

There is a good deal of diversity in the newspaper spelling of the title of Sashenko's new opera, *Tobacco, Tobacco and Tobacco*—some of the variations. It's *Tobacco*, of course—the hot stuff from Louisiana with which men of low gastronomic tastes seem their blue points.

George H. Rotzeller, manager of the First Street Opera House, Worcester, Mass., was married in Providence, R. I., recently, by a man who met him on the street and whose act was unexplained.

Floyd Coleman, a boy, was injured while being ejected from Crawford's Opera House, Topeka, Kan. The boy's guardian brought suit to recover \$10,000, and a jury awarded damages of \$5.

Charles A. Shaw's stock company will open its second season at the National Theatre, Washington, D. C., on May 21. Beginning in September, 1915, Mr. Shaw has contracted to star Frederick Wood for a term of years.

A professional card in *The Mirror* was inserted.

Frank Dayton, who was with Charles Frohman for two seasons, has been engaged to originate the leading part in *The Early Winter* next season. Arlene Athens (Mrs. Dayton) has been engaged also for the same company.

Louise Jordan Nile has written a book called "When We Were Striding Players in the East," which will be published by Osgood, McIlroy and Company, of London, sometime this month. In this work the author relates her experiences with her husband George C. Nile, the co-producer, during a theatrical tour through Japan, China, and India.

The only way an actor can inform every manager in the business that he is open for engagement is through *The Mirror's* business column. A professional card is a cheap investment, but it yields valuable results.

The fund recently started for the benefit of those dependent upon the women who lost their lives in the Davidson Theatre fire, Milwaukee, has already reached the sum of \$5,000. Of this sum the theatres contributed over \$2,500. Sherman Brown has turned over a cheque for \$2,750 as a result of the benefit performance given by Marie Wrenwright at the Academy, and the Bijou yielded \$500 through the efforts of Agnes Harnish and her company.

John and Alexander Davidson will rebuild their theatre, recently burned in Milwaukee. They promise a fire-proof structure. Sherman Brown will be owner and manager.

The Baltimore Opera company hereafter will be known as the Mackay-Kenny company.

Joseph F. Healy, of the S. Healy company, will tour the country with a new Irish comedy-drama, entitled *Sweet Shannon Belle*, next season.

William Harrison has secured a verdict for \$500 against William Foster, owner of the theatre at Des Moines, Ia., in a suit to recover \$5,000 for being ejected from the playhouse.

Bertha Brush presented Nellie Clinton, of the Henry and Clinton company, with a gold watch and chain at Pittsburgh, Pa., last week. Frank E. McNish made the presentation speech.

John E. McDermott has purchased a property in the fashionable uptown district of Philadelphia. He is the treasurer of the Walnut.

A 30-line card in *The Mirror* costs \$30 for 3 months. It is worth 10 times the outlay.

Paul Eastman, a member of the company playing *Cinderella* at Abbey's Theatre, has had an excellent offer from the Keadles to take the place left vacant by the resignation of Mr. Dawson, but owing to previous arrangements, where he is due on Christmas to play in pantomime, he has been unable to accept.

Fred Holmer, recently electrician with the DeWolf Hopper company, is to go abroad to take charge of the light effects in Loie Fuller's serpentine dance.

"Biff" Hall says that a farmer recently wrote to Manager Davis, of the Haymarket in that city, asking the price of upland prairie hay per ton.

H. D. Blakemore writes that he is comfortably located at his home in New York enjoying a much needed rest, and adds that the joke is that he had not played more than ten weeks all season, although he has been with four companies.

Cesar Thomson, the Belgian violinist, will make his first appearance in America next November. The tour will be directed by R. E. Johnston and Joseph Arthur.

You must make known your wants and your whereabouts in order to secure a desirable engagement for next season. Managers regularly consult *The Mirror's* pages devoted to professional cards.

Joseph O. Cifton says that his play of Roland Romando has been pirated by Charles Harringer, and was produced at Lothrop's Opera House, Providence, R. I., recently, under the title of *Parished At Last*.

Owen Ferree closed his sixth season as manager for W. H. Power's Ivy Leaf and Glen-da-Lough companies at Chicago on April 29. On April 29 Mr. Ferree was benefited at South Chicago by Mr. Power and the members of The Ivy Leaf company.

Lettie Wright, who will spend the Summer in Cabbili, has closed with Reno and Ford's Squire Haskins company, and writes that she has been re-engaged for next season with the Joshua Simkins company.

Alma Chester, a favorite in the Mora company, was married at the Everett House, Jamestown, N. Y., recently, on the occasion of her birthday.

Marietta Siegfried, prima donna of the De Moute company, who is now upon a health-seeking trip through California, received a pleasing call from Mrs. Merscher, of Santa's Head.

If you have not yet signed for next season, insert a professional card in *The Mirror*.

E. K. and H. W. Becker have secured an injunction compelling the officers of the Palace Theatre at Patuxent, Pa., to account and to prevent the sale of stock of the company.

Lillian Russell said to a Boston *Post* reporter recently: "I shall go to Europe on June 10. I have been engaged to sing in some twenty drawing rooms in London, and as I receive no payment for each appearance I think I shall accept."

Annie Ward Tiffany is this week trying in one-act stunts a new play written by C. R. Clifford. It is an American play, with an Irish character fitted to that star. The play has not yet been named.

Announcement is made that Emma Jech, the prima donna, and Francis Wellman, assistant district attorney of New York, are to be married.

Fannie F. Falk purchased the receipts of a recent amateur performance at the Hyperion Theatre, New Haven, for an alleged debt of \$500. She took the leading part in the cast, and feared she would not receive the sum mentioned, which it is alleged was promised her.

*The Mirror* has the testimony of scores of its professional card advertisers as to the direct and substantial results derived from its business columns.

An old husband, known many years ago as Dramatic Hall, but of late years used for business purposes, adjoining Police Headquarters, on Houston Street, is to be torn down.

Manager Joseph Banks was in town last week. He reports that W. H. Crane's business on the road has been very good, and looks forward with great expectation to Mr. Crane's production of *The Merry Wives of Windsor* at the Star Theatre next September.

The New York production of Palmer Cox's *Brownies* will take place at the Fourth Street Theatre, Baltimore, will begin on Sept. 21 under the direction of Ben Teal.

Milla Hyland, an actress at the Gaiety Theatre, London, was married on April 25 to H. C. Sim, a gentleman well known in society in that city.

Frederick Murphy is editor of *Figaro*, a paper published in Los Angeles, Cal.

It is said that C. W. Condit will not travel next season.

Mrs. John Drew and company will present *The Justice Wife* in Adams to-night, and devote one-half of the proceeds of the performance to the women's department of the Cotton States and International Exposition.

Wideawake professionals keep their cards standing in *The Mirror*. Many engagements are obtained through their medium than through any other.

Charles L. Young has signed with Thomas D. Van Coten as business manager for Sam McCaskey next season.

Kirk Armstrong writes: "Wilfred Turner has stated in *The Mirror* that I left the Pete Peterson company, having neglected to pay two weeks' salary. I did leave the company, but I left it in charge of a reliable member of it. I gave him enough money to defray all expenses until my manager, C. W. Crummet, returned from Chicago."

Linnie McCall is to play the part of Annetta in *The Wild Irish Girl*. The production is scheduled for some time during the month of May. Miss McCall intends to go to Europe this Summer with a view to securing a comedy.

Ernest Dunbar, of the Juggernaut company, writes in reference to a published card stating that Benson H. Pierce was leading heavy man in the Rhea company the season of 1913-14, that he (Mr. Dunbar) played all the leading heavy roles that season with Miss Rhea.

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## THE AMERICAN COMIC OPERA.

Question.—What is this?

Answer.—A popular and successful American comic opera. The work of an American composer and an American librettist.

Q.—How nice! The composer, I presume, is some veteran musician who has worked his way from the humble violinist's desk, and brings his years of study to bear upon the great work of his life?

A.—Oh, no! Managers have no time to even examine the works of men of that kind. This is the work of a society man, wealthy, and between ourselves he has considerable influence.

Q.—But has he had any operatic experience? Did he ever sing or play?

A.—He can trinkle a little on the piano, and can sing a little comic song in a drawing-room. Then he can write criticisms.

Q.—But at that rate he can't have much musical knowledge.

A.—No one ever looks for that in a critic, or in a comic opera composer.

Q.—At any rate, the author or librettist is a man of experience; some clever actor or playwright?

A.—Not much; he is a smart newspaper man; he has influence with the press, and has a happy knack of absorbing humorous ideas from foreign sources and reproducing them.

Q.—This work then, I presume, is produced for the benefit of Americans by an American manager to encourage native art, and to show to older nations that we can compete with them?

A.—Oh, no! This work is produced solely for purposes of gain. The American manager has but one end in view—that end is dollars.

Q.—No love of art, of the pure, the high, the beautiful?

A.—No; dollars only—*it begins and ends at that.*

Q.—The work in question being thus typically American is doubtless illustrative of our glorious American civilization, or enterprise, or independence?

A.—Well, not exactly.

Q.—Oh! American put action; or perhaps founded on some American love story or legend?

A.—No, not precisely. The story, such as it is, is of a foreign source.

Q.—Is there not an absence of dramatic sequence, and even of common sense, in the work in question?

A.—Very possibly; it has not infrequently been so remarked before.

Q.—The music, too, to put it mildly, is what one may term reminiscent?

A.—Undoubtedly; that is its greatest charm. But you will admit that the reminiscences are all agreeable?

Q.—Very. But I prefer to take my "After the Ball" or "Daisy Bell" outright. I notice a number of eccentric quotations on the part of the ladies of the chorus, who in this typical American opera represent the wild frontiers of the forest in delicate attire, tight, spangles and feathers. What do they signify?

A.—That is what is known as "stage business," and is, as it were, a sign language.

Q.—How so?

A.—A hop, skip and a jump means "what joy," a diagonal line of motion, such with the left thumb-clinging to the ear, while the right limb is gracefully extended, signifies "Hark, it is he." A joining of hands and a solemn skip in a semicircle, with each hand, head and foot at precisely the same angle, means wild abandon.

Q.—Do I not observe a kind of abandoned air amongst some of them; I mean the ladies, of course?

A.—Yes; it becomes fatiguing after a time.

Q.—I notice now a movement in which they all turn sideways and give a series of graceful hicks, like native males. What does that signify?

A.—That means "away, away."

Q.—But, where away?

A.—Oh, anywhere, nowhere in particular. It is one of the standard sentiments in comic opera.

Q.—Then, the act of raising the clenched hand to a level with the head, and afterwards dropping it against the extended palm?

A.—That means defiance to the Red Man, and vindication of right, and injured innocence.

Q.—Are there other movements than these?

A.—Oh, several; the crossing of the hands

on the breast signifies devotion; the raising and extension of the hand and arm means "we swear," also "we will," the same movement with both arms signifies "Oh, rage!" or "Oh, Heaven!" or "Oh! most anything!" These movements are of English origin, and were introduced by the composer of Pinanah. They have been religiously preserved ever since.

Q.—Do these movements constitute a part of the work in question?

A.—Undoubtedly, and the mysterious hieroglyphics of a marked prompt book will form a source of reverential wonder to the philosophers and theologians of the twentieth century.

Q.—I notice the singers utter a sentimental sound like "willow, willow willow way."

A.—"We never will be slaves." Don't you think it a very pretty and original sentiment?

Q.—It sounds a little English.

A.—It is American too.

Q.—Can you give me an outline as to the construction of a work of this kind?

A.—Easy enough. Get a catchy title; if you can't invent one, take some one else's. Put in all the funniest paragraphs you can call from the great American press; add a comedian with a puffy nose and a topical song, lots of pretty girls in tight, a prima donna with a history, an ancient march, six calceos, a Venetian waltz or two, a chorus from a Paris café, a couple of English music hall songs—revised, a chorus or two about working in particular, and a song and dance for some chorus men, with ten pots, or shoe brushes, or beer barrels to mark the rhythm, and there you are.

Q.—It seems to me that American comic opera, at this rate, is largely due to a foreign source. The singers, of course, are all American?

A.—Of absolutely. The leading lady is English, the tenor is a Frenchman, the comedian is Irish. But the property-man is an American born.

Q.—How about the leader?

A.—He is a German.

Q.—The orchestra?

A.—Mostly German, with a sprinkling of Italy's sons. But the bass drummer and the conductor of the timpani—he is a genuine Yankee.

Q.—The costumes are—

A.—Imported, of course.

Q.—The same artist?

A.—English. But the baggage man and sweepers are all Americans to the backbone.

Q.—Is there nothing else thoroughly American?

A.—Oh, yes!—the dollars in the manager's safe!

## COMING TO THIS COUNTRY.

The Harbinger Taylor, Down, who stands at short range before two sharpshooters armed with the regulation army repeating rifle and allows them to shoot at him point blank, with no other protection than a tight-fitting vest of his own invention, was ordered before Emperor William last Thursday to give an exhibition of his hardihood. About Mid. of Koster and Nial's, witnessed a trial performance in Berlin the other day, and engaged Down to visit this country next September. The two sharpshooters, Martin and Western, who appear with him in Berlin, will accompany him to this country.

## THEY WANT REPARATIONS.

A dispatch from Berlin says that the Petition Committee of the Reichstag has approved a petition presented by the congress of German authors and journalists requesting Parliament to cancel the agreement as to the rights of German authors in America and American authors in Germany, concluded with the United States in 1892. The petition suggests that as new conventions be made unless full reciprocity be granted.

## A NEW COMIC OPERA.

Robert Zeme, a new light opera, was produced at the Opera House, Colorado Springs, on April 27 and 28, and was so successful that it was repeated last week. The libretto of the opera was written by Sillford Hump, of Colorado Springs, and the music by A. C. Pearson, also of that city. The composer also conducted the opera. The local press praises the work highly.

If now is the time to secure an engagement for next season, now is the time to place a professional card, large or small, in *The Mirror*.



## THE USHER



The standard of merit shown in many of the criticisms submitted in *Tus Muses* prize competition is noteworthy. Numbers of the essays, besides those of the trio of successful contestants, exhibit keener powers of analysis and subtler appreciation than is found in the reviews of many of the professional critics.

One of the objects of this competition was to discover to what extent the ability to criticize intelligently exists among the playing public. The result is eminently satisfactory, proving as it does that neither taste nor discrimination is lacking. It is a straw that shows how encouragingly the wind is blowing for these authors, managers, and actors whose faith in the immediate future of the drama of higher purpose is not extinguished entirely.

Encouraged by this initial experiment it is probable that *Tus Muses* will conduct a series of similar prize competitions next season, selecting for the purpose of popular criticism the worthiest of current plays.

I believe that the effect of such a series will be to bring the public into closer touch with managers. The less office verbiage is undoubtedly convincing and potent, from one point of view; but I am sure that concrete opinions, expressed with absolute frankness by representatives of the mass of paying theatregoers, cannot fail to be instructive and helpful.

The amendment to our copyright law making provision for international rights has been in operation long enough to prove that it is inadequate both for the needs of American and foreign authors.

The concession to the public sentiment that demanded something approximating honesty and decency in our foreign literary relations was made grudgingly, the same niggard spirit that dominates our legal recognition of all rights in literary and dramatic property having warped our tardy sense of justice.

The fruits of men's brains are possessions the hardest to protect from violence and rapine in these highly progressive times, and in this free land of ours. It is one of the characteristics of our advanced civilization that a man's intellectual products are not so much entitled to safe-keeping as the staff that he makes the soil yield or the goods he gains in his dealing.

The authors of Germany are discontented with our international copyright law. They have petitioned their government to cancel the existing agreement between Germany and the United States. They claim that it is unfair, and that it operates to their disadvantage. The probability is that their request will be granted.

It must be an extremely one-sided and unsatisfactory law that leads the German authors to state their preference for the cancellation of its privileges. They would rather be robbed outright as formerly than to be "protected" by a law that only half protects.

And the German authors are to be commended for that stand. If their obvious rights are recognized at all, let them be recognized completely. Better to recognize whatever there is a provision that is backed in with so many selfish requirements and with so many opportunities for legal wrong that it is a byword and a curse.

The pecuniary value of heated newspaper discussion concerning a forthcoming production is open to question. Public curiosity is easily satisfied, a performance or two usually exhausting it.

Hampel is a case in point. There was a large and expectant audience present at the initial representation. Gerry, Giboy, et al., had succeeded in exciting a lively interest by their countless opposition to the production. But the incoherent character of the vision they disappointed those that expected something startlingly sensational. The result was that during the week the receipts diminished steadily.

These managers who lay great store by the supposed money value of fictitious newspaper advertising should profit by this notable object lesson. No permanently advantageous result ever proceeds from it. The true merit or the inherent attractiveness of the performance offered is the real and the only test of success.

When the Messrs. Rosenfeld first came to this country with the *Litigations* they were puffed in some quarters, and derided in others. Their ignorance of our language, of our managerial methods, of everything American, was laid upon as certain to result in disaster. They were given one chance to exhaust their resources and to return to Germany, soldier and other men.

But it did not take the Rosenfelds long to find their bearings. From the first they manifested a decided determination to be defeated, derided, or taken in. They managed the town of their misdeeds with wonderful cleverness, and made a pile of money with

them. They also made Duse's American tour a pecuniary triumph.

The fact is that the Rosenfelds are clever, shrewd, and wide-awake men. Their failures have been the result of bad judgment, not of lack of commercial skill. They have not yet de-Germanized themselves sufficiently to take the measure of American tastes and requirements. They mistakenly imagine that our public will patronize the same plays that please the fancy of the Berliners.

If they can adjust themselves to American standards they will be highly successful in their undertakings, for they have artistic and progressive ideas, and they possess wonderful business sharpness.

The Rosenfelds have never had the worst of any theatrical bargain into which they have entered here.

Manager Miner is accounted an early riser in making contracts, but the Rosenfelds were too much for him in the Fifth Avenue Theatre deal which is now in execution, and Mr. Miner is said to lie awake nights groaning over it.

In illustration of the reputation of the Messrs. Rosenfeld for business, it is related that the two brothers, Carl and Theodor, called on John Stetson about a business matter not long ago.

A clerk announced their presence to Mr. Stetson.

"All right," said the blunt manager, "I'll see 'em—but, mind you, why let one in at a time?"

It is likely that Mr. Miner did not follow Mr. Stetson's prudent course.

The delegation from the Dramatists' Club looked for a hearing before the Committee on Patents in Washington yesterday, left New York for the capital on Sunday last.

In its effort to kill the evil of play piracy by securing an adequate law for the protection of authors and play-owners, the Club has the support and hearty good will of all reputable theatre and combination managers. Already, through the assistance of *Tus Muses*' array of correspondents, the Club's petition to Congress has received thousands of signatures from all parts of the country. The movement has obtained most important proportions.

If the Club secures either one of the two amendments asked for it will be entitled to the utmost credit. The chances now seem to be favorable.

It is a lamentable fact that the number of professionals who maintain membership in the Actors' Fund is less than four hundred.

Of the thousands of men and women engaged in the theatrical business not five per cent. take the trouble to join the ranks of this magnificent charity and pay the small annual dues of two dollars.

I do not think this indifference can be attributed to the fact that the Fund bestows its benefactions upon members and non-members alike. It is hardly possible that persons who one day may require the Fund's assistance can permit this unworthy consideration to weigh in the matter. No, the present state of affairs is due to carelessness or to thoughtlessness.

Among the four hundred members you will find a surprisingly small number of names of prominent persons. The majority are those of the rank and file, the humble workers in the profession, whose sympathies with the objects of the Fund seem to be more acute and more practical than those of their better paid and more conspicuous brethren.

Strange to say, it is among the latter class that are found that class of actors who are continually finding fault with the management of the Fund.

At the special meeting of the Fund Association at the Madison Square Theatre last week, by the way, the attendance was small, barely a quorum being present.

Mr. Mackay split parliamentary hairs, as usual; members complained that the minutes were not correct; there was some discussion, more or less relevant to the purpose of the meeting, and an adjournment was had finally without action being taken on the question of amending the by-laws so as to conform with the recent change that was made some time ago in the Association's act of incorporation.

The annual meeting of the Fund will be held at the Madison Square on Tuesday, June 12. At that meeting a full new Board of Trustees—twenty-one—will be elected. It is probable, also, that a committee will be appointed with instructions to apply to the Legislature to restore the rescinded clause of the act of incorporation whereby the officers, as well as the trustees, will be elected direct by the members.

Charles Frohman made a mistake in seeking to interfere with Charley's Uncle by legal means. He not only lost his case, but he gave considerable advertising to the piece with the semi-frankenstein title.

Public and professional opinion is a sufficient bulwark for really tricks like that of applying an imitative name to a play that failed in London when it bore its original title of *The Noble Art*.

The dramatic profession is an inviting field for the schemers and ruffians who spend their time in hatching schemes to profit by the success of legitimate managers. But the records of these people are associated, generally speaking, with disappointment and failure.

After all, of what good are all these ingenious and unprofessional schemes when they almost invariably come to naught?

## ALICE EVANS ILL

Last week while playing in Boston, Alice Evans, who plays *Rosy* in *A Texas Steer*, became seriously ill. For six days she was confined to her room at the Quency House. At the end of that time she returned to her home in this city, where she now is. Her physician says she has nervous prostration.

## MACGEACHY AND GOLDEN TOGETHER

Charles MacGeachy and Richard Golden are again associated, as manager and star respectively of that pastoral play famed as *Old Jed Prouty*, of Prouty's Tavern, Bucksport, Maine. While Mr. Golden is credited with an almost endless succession of characters, originaive in burlesque, comic opera and drama alike, his portraiture of the simple-hearted, yet valorous, old Down East country hotel keeper seems to be the accepted crowning work preferred above all else. The withdrawal of *Old Jed Prouty* from the stage last season, owing to Mr. Golden's return to comic opera, as the star comedian of the Pauline Hall Opera company, occasioned no little regret throughout the country. Both the star and his present manager were everywhere importuned to revive the play. Not only was the pressure genuine and widespread, but it so happened that the principals of the original cast were available. On another page will be found the comprehensive scheme which Mr. MacGeachy has prepared for his star, contemplating a tour of the whole Union, State by State and town by town, commencing with Maine, and to cover a period of three years. It will be the first time that the United States will have been traversed with such method by any theatrical organization.

"State touring" will not be a new experience for Messrs. Golden and MacGeachy. Their successful tours of Maine and Massachusetts two or three seasons ago, in which they played the two States "town by town" with astonishing results, the business being unprecedentedly and uniformly large from beginning to end, are remembered. It is now Mr. MacGeachy's plan to profit in this instance by the success of these tours and present his star in all of the States, in the chief towns in close rotation, including the big cities in turn. As an extended European tour on a similar scale is also contemplated, to immediately follow the American one, it becomes evident that each of Mr. Golden's engagements must necessarily be his sole and final appearance on the occasion until after his return from abroad in 1900. The year "1900 A. D." is a prodigious epoch to realize, but it somewhat finds a parallel in *Old Jed's* proposed "three-year good-bye farewell" of this country and "big steamboat trip from Bucksport to Europe and Paris." The American share of the undertaking will at least be watched with suggestive interest by amusement managers in all circles.

## LITTLE ANNA LAUGHLIN

The graceful figure of a remarkable child of Thespis is outlined on the first page of *Tus Muses* this week. The subject is remarkable because of her precocious understanding of the dramatic art and her intelligent comprehension of the various characters she has interpreted upon the stage. A native of Sacramento, Cal., at an early age Anna Laughlin's precocity was brought into prominence by an accidental appearance, which elicited the admiration of managers, and subsequently she was entrusted with important parts at a prominent San Francisco theatre. Succeeding most pronouncedly in interpreting the great juvenile character in *Roger la Honte*—unmistakably the most trying part a child could attempt—she drew the attention of managers to her, and offers innumerable were made to her parents for an Eastern tour, all of which were declined until Parson Davies, who was organizing a company to support Peter Jackson in *Uncle Tom's Cabin*, threw the golden nugget that secured her into the ring. This was a year ago, and Little Anna Laughlin has continuously played *Eva* for over fifty-two weeks, to the satisfaction of her managers and the gratification of the public. Her young mind, however, soars above this character, and she is ambitious for a more comprehensive field for her talents. She has a wonderful conception of the most intricate parts, and for a child has dramatic longings far beyond her years. She is an exceptional favorite with the public, and has been called by newspaper critics the Ella Bateman of the modern stage—perhaps the greatest compliment that could be offered a child of to-day. For the next five years her career will be directed by Mrs. Beaumont Packard, the well-known dramatic agent, who expects her to make a proud place in the dramatic world.

## CALLENDER'S MINSTRELS

Callender's Original Georgia Minstrels are now being organized for a tour of England and France by Charles Mendum, long and favorably known as the manager of Mrs. Langtry. The company will number sixty persons, and will include all the best colored talent. They will play at the Fourteenth Street Theatre in this city beginning on May 25.

## THROWN BY A HORSE

While The Black Hussar company were at Greenville, Tex., last week, several members of the organization indulged in a horseback ride. Among them was Kirkland Calhoun, who was mounted on a celebrated race-horse named "Starlight." The animal became unmanageable and threw Mr. Calhoun, injuring him so that he was unable to appear that evening, and necessitating his stay in Greenville for another day.

## BOB AND PAUL SEPARATE

Hilliard and Arthur have ended their partnership as stars. Mr. Arthur will devote himself to light opera; it is understood. He has had an offer to appear in Marie Tempest's company. Mr. Hilliard will continue in the drama.

Get Swede Lewis's self-help, portfolio book personal magnetism, reading, speaking, stage effect. A \$100 course for \$2.50. Thorough, complete. Write "Heart of Art," Pub. Co., 108 East 23d St., New York. Mr. Lewis's instruction rooms, same building.

## REFLECTIONS.



The portrait above is of E. D. Shaw, who for two seasons has been business manager for Effie Ellsler. Mr. Shaw, who has not yet engaged for next season, was formerly a newspaper man, and aside from his capacity resulting from journalistic training, has during his service for Miss Ellsler displayed superior capacity for business. His courtesy, conversational ability and general conduct have won him friends wherever he has appeared.

Marie Hillyer was married recently to Robert Westover Wittcomb, of Montreal, at Grand Rapids, Mich. Miss Hillyer was formerly a prominent member of Richard Mansfield's and Rosina Vokes' companies. Her marriage means, doubtless, her retirement from the stage.

Edward E. Kidder's new play, *A Back Number*, will be produced on May 21 by Manager W. G. Smyth. The cast comprises Willie Collier, Louise Allen Collier, George W. Leslie, Helena Collier, James R. Smith, Helen Reimer, Cora May, M. L. Heckert, and Wallie Edlinger. Julian Mitchell is to stage the production, and Arthur Voeglin has been commissioned to paint the scenery.

Edmund Collier is to head a company next season that will appear in a new scenic melodrama called *The Crossroads of Life*. The piece will be produced about Sept. 1 under the management of W. G. Smyth.

Frank Carlos Griffith, formerly manager of Mrs. Langtry, and general manager of the Boston Theatre companies' tours, has been engaged to take charge of the Packard Theatrical Exchange at 47 West Twenty-eighth Street. Mr. Griffith is well known throughout the country, and will doubtless bring a large following to the Exchange.

It does not pay to hide your light under a bushel, if you are a member of the profession. A card in *Tus Muses* brings a name every week to the attention of managers, dramatic editors, and all persons directly interested in the stage. In these days of travel and change *Tus Muses*' advertising columns form a directory of the profession that is consulted daily by thousands.

A son was born to Mr. and Mrs. Francis Gaillard, at Little Ferry, N. J., last Friday. The happy father says he doesn't yet know whether the youngster will be a baritone or a tenor.

Sadie Raymond is still presenting pirated plays in Missouri towns. Her repertoire includes *Harbor Lights*, and *The Old Homestead*.

Robert J. Donnelly, of the *World*, who is the author of two successful original plays and the reviser of a third, has sold the rights of *A Modern Nephthys* to James Hyde, manager of Helene Mora. The piece made a pronounced hit when produced just a year ago with E. J. Henley, John E. Kellard, Charles T. Parsloe, Earl Sterling, William Davidge, Leonora Bradley, Maggie Harold Davidge and other well-known players in the cast. Miss Mora will assume the character of a mannish maid, for which she is peculiarly adapted.

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## Fifth Avenue—Hannele.

Open play, in two parts, by Gerhardt Hauptmann; English version by Charles Henry Meltzer. Produced May 1.

Hannele.....	Anna Blanche
Gottwald.....	Charles J. Richman
Sister Martha.....	Alice Butler
Tulpe.....	Sadie Stringham
Hedwig.....	Miss M. Ferguson
Pie-chau.....	John S. Ince
Hannele.....	Fred Lotto
Seidel.....	W. P. Shelden
Berger.....	Lawrence Edinger
Scmidt.....	Franklyn Rob its
Dr. Wachter.....	David Elmer
Matters.....	Emmet Corrigan
The Figure of Hannele's	
Dead Mother.....	Hand Banks

The much-discussed Hannele was endorsed in its ethical aspect and rejected as a dramatic work by the large and curious audience that witnessed the first public representation at the Fifth Avenue last Tuesday. In other words the occasion was seized to rebuke the impertinent attempt of Mr. Elbridge Thomas Gerry to assume to act as censor of the New York stage, but not in this direction did not find the assemblage to the dull and lugubrious character of Mr. Hauptmann's bizarre work.

Hannele is an inoffensive to persons of religious feeling as is the average Sunday school allegory. It is equally uninteresting. There is nothing in the fever visions of the dying child—whose phantoms, suggested by primitive religious training, blended with the extravagance of German fairy and folk lore, form the psychological and poetic basis of the piece—that can shock the most sensitive Christian. On the contrary, there is much in them to inspire reverence. But Mr. Hauptmann has committed the artistic crime of being dull and tedious. The slender episodes that constitute the two parts of the production are laid so morosely that the spectator is bored horribly before the end is reached.

There are unheeded critics at large among who profess to find wonderful symbolic power and unending depths in Hannele. They would have us believe that the average mind must needs call to its aid learned commentators in order to understand the hidden meanings contained in the incidents and the text of this bizarre piece. Let the owner of the average mind take heart of grace. There is really nothing so subtle in Hannele that any but an infant in arms can possibly miss or overlook.

The simple German mind, no doubt, can find a childish pleasure and a mental gratification in following Hannele's queer visions. The agonies that are endured in her delirium, however, are depressing apparitions, whose acts and words are a singular medley of the grotesque and the strutting magnificence and the supernatural concepts of the vulgar brain. There is little of real psychological interest and less of ghostly impressions in this.

Mr. Hauptmann has pursued an original but not a successful method in contrasting the vivid glowings of the "new school" realism with something approximating the cadences of the past. The effect is incongruous, of course. There are several passages of real beauty in the text, which in literary form would doubtless win quick recognition. In the course of this dreary performance, however, they are lost. There is not a dramatic moment in the piece. The author shows a singular lack of dramatic skill and of technical resources.

On the first night the crowded house followed Hannele closely and respectfully. But short as the time of its representation is it wasted. For our own part we do not condemn the work because it is lackluster or because it makes a debatable departure in the matter of stage subjects; we condemn it because it gives neither intellectual nor emotional enjoyment.

The piece is excellently acted. Anna Blanche succeeded in looking the part of the child, in spite of the difference between her own years and the supposed age of the character. She showed, too, with considerable skill, the fear, the suffering, and the religious transports of the ignorant girl.

Mr. Richman acted Gottwald, the schoolmaster, with comeliness and simple dignity, and he read The Stranger's lines with fine effect.

Miss Butler as Martha, the deaconess, gave to the character all requisite gentleness, common sense and sympathy. Miss Stringham, who took the part of Tulpe, a hideous old woman, at short notice, was excellent. Frieda and Hannele, also inmates of the deaconess, were faithfully represented by Miss Ince and Lotto.

Matters the man was shown in all the horror of his drunken brutality by Mr. Corrigan. Miss Banks as the apparition of Hannele's mother read her lines impressively. The angel of death was a striking figure, as presented by Mr. Hastings. Mr. Henderson handled the difficult part of the village tailor—a creation suggesting Hans Christian Andersen—with great discretion. The angels, the villagers, and other superstitious personages were admirably represented.

Indeed, the performance, so far as the interpretations are concerned, left nothing to be desired. As much cannot be said for the setting and the management of the supernatural appearances. These last were decidedly cheap. The picture of the heavenly scene was bad; it suggested the "apartments"

dear to Uncle Tommers, with a *souffleur* of the cheap spectacular transformation scene thrown in.

Parents will probably not take their children to be frightened by this drama of ghosts and death, and if they are in quest of stimulating and cheerful recreation themselves they will seek it elsewhere. A physician who was present observed:

"Patients suffering from nervous troubles, or women about to become mothers, ought not to see Hannele."

## Star—Musette.

An emotional play in three acts by Guy De Maupassant and Jacques Normand. Translated English by Arthur Horn. Produced May 5.

John Martini.....	Nelson Wheatcroft
Leo De Pettre.....	Edward J. Radcliffe
M. Martini.....	Joseph W. Shannon
M. De Pettre.....	Richard Ganthony
Dr. Pellier.....	Alfred Fisher
Joseph.....	Charles Mahon
Henriette Leveque.....	Edith Randolph
Madame De Bonchard.....	Sarah McVicker
Ruth Martini.....	Carrie L. Keeler
Madame Flache.....	Adelaide Worth
Lisa.....	Arta Bowen

Musette, the English version of which received its initial performance at the Star Theatre last evening, is essentially Gallic in its tone and sentiment. Whatever may have been thought in France of the last views expressed by the authors in regard to certain phases of sexual intimacy, common enough no doubt in Paris, these views will not be considered with any excessive leniency in America.

The principal incidents of the plot are the: John Martini, a young artist of Bohemian proclivities, decides to settle down, and marries a young woman belonging to an aristocratic French family. Previous to his marriage Musette, his model, had "kept house" for him for a period of three years. They quarreled, and a separation ensued. The action of the play opens on the day that Martini wedded Ruth de Pettre. It happens, presumably for the purpose of dramatic effect, that a letter from Dr. Pellier arrives on that very day, urging Martini to hasten to the bedside of Musette, who is dying. The letter explains that Musette has given birth to a child, and that she had tried to conceal the fact that Martini was its real father.

In the second act we find Martini at the bedside of Musette. Her life is fast ebbing away. Before she dies Martini promises to acknowledge the child and take it to his wife. In the last act Martini makes a full confession to his wife in the drawing room of the De Pettres. She eventually throws herself into his arms exclaiming: "Take me home," and the curtain falls after her aunt's words: "Go, darling, there is a little child waiting for you—waiting for a mother."

The objectionable feature of the piece, so far as American audiences are concerned, does not arise so much from the fact that Martini has had a mistress before his marriage, but because both Martini and his brother-in-law seem to think that the deliberate desertion of Musette was the proper thing to do in order to enable the one to settle down to domestic respectability and the other to marry off his sister to a rising young artist.

Arthur Hornblow has made an excellent translation of the French text of Messrs. Guy de Maupassant and Jacques Normand.

Nelson Wheatcroft gave a good presentation of John Martini, but his low-making in the first act was not quite to the manner born.

Edward J. Radcliffe as Leo De Pettre, Alfred Fisher as Dr. Pellier, and Joseph Shannon as M. Martini, all acquitted themselves creditably.

Sarah McVicker gave a good character sketch of Madame de Bonchard, and Adelaide Worth was equally good as Madame Flache.

Edith Randolph escaped the role of Henriette Leveque, who is nicknamed Musette. She was apparently suffering from undue nervousness, and the doubtful episode was painfully hysterical, instead of being fraught with dramatic pathos. Carrie L. Keeler gave a commendable though somewhat colorless portrayal of Ruth Martini.

## Sage—Charley's Uncle.

Farical comedy in three acts, by E. H. Sargent. Produced May 7.

Andrew Palliser.....	George Woodward
Charles Palliser.....	Charles A. Wells
Professor Trues.....	Raymond G. Jones
Peter Sledge.....	Albert Warner
Water.....	R. H. Bailey
Call her.....	John Lee
Gertie Palliser.....	Walter Lee
William Trues.....	Marion Morrison
Tilly Doran.....	Samuel Green
John.....	Gene Barry
	Alma Egan

It may be said at the start that Charley's Uncle, although a comical person, will not be so popular hereabouts as Charley's Aunt. The latest owner appeared at the Sage on Monday night and although he did not pose much with his usual mischievous, he was received with rather wide open arms by a host of theatregoers possibly more frequently credulous than captious.

Charley's Uncle may not be an artistic success, but, according to the verdict on Monday, it pleased just the same. The piece is in this and it is that, it was said, but the sum of it all is that it makes laughter.

The plot is one of those that are best appreciated during the course of its unfolding. It is built on absurdities. An uncle wants to reform his nephew, who is gay and light, and in order to accomplish his purpose, he engages a hypnotist to domesticate the youth. Instead, the nephew induces the hypnotist to make the uncle believe himself a pugilist. The result is the uncle goes into the prize ring with pug expert fighter, who "does him up," and signs away the money which he has been hoarding in trust for his nephew.

These peculiar complications are humorously evolved and cleverly carried out. The characters are ingeniously introduced and nicely contrasted.

George Woodward is capital as the deluded uncle. Charles Wells as the part of his

with commendable zest. E. H. Henley is moderately amusing as the bruiser. Bettina Gerard is delightful to look at, and she puts into a coysing part a fund of animal spirits. Albert Bruning made a hit as the hypnotist.

## Palmer's—Adonis.

Some extravaganzas improve, like wine, with age. This is true, in a great measure, of Adonis, which was given at Palmer's Theatre on Monday night. It seems that the more frequently it is presented, the more this burlesque is really enjoyed by the New York public. Whether this is due solely to Dixey's grace and mimicry, the pretty faces and slightly figures of Rice's girls, or to the real merit of the piece, is not easily told. Success, however, has ever attended Adonis, and this revival is no exception.

Dixey gave his usual pleasing performance and introduced all the old and some new imitations. He was vociferously applauded. Carrie E. Perkins, as the Mountain Maid, and Alexander Clark as the Marquis, supplied most of the good humor. Marthide Cottrell made a satisfactory Duchess and sang sweetly. The Four Professional Beauties, the Duchess Tigers, and other familiar characters were well received. Considerable new music and some fresh gags have been introduced, and with the general quickening of the action should result in a new lease of life for this production.

## American—The Silver King.

Wilson Barrett, accompanied by his London company made his first appearance in New York this season at the American Theatre on Monday night.

The play presented was the familiar melodrama, The Silver King. Mr. Barrett's Wilfred Denver is too well known here to need much comment. It is one of his best and strongest parts. He played last Monday night with all his accustomed vigor and finish.

The supporting company was excellent. Mrs. Maud Jeffries as Nellie Denver played with feeling and good taste. H. Cooper Cliffe gave an excellent performance as the Spider, and Franklin McLean was unique and interesting as Chibs.

The scenery was not strikingly good. The house was crowded.

## Grand Opera House—Saints and Sinners.

A. H. Palmer's stock company may be seen this week at the Grand Opera House in a popular repertoire. Last evening a large audience assembled to enjoy the thrilling and amusing incidents of Saints and Sinners, in which the entire company appeared. Saints and Sinners will be repeated this evening and at the Wednesday matinee.

Wednesday and Thursday evenings will be devoted to One Touch of Nature and A Pair of Spectacles. Jim the Penman will be the attraction on Friday and Saturday evenings and likewise at the Saturday matinee.

The company comprises such excellent artists as J. H. Stoddard, Wilton Lockave, E. M. Holland, Edwin Bell, Walden Ramsey, Herbert Millward, Reuben Fox, Jennie Estance, Madeline Bouton, Rose Barrington and Stanton Heron.

## Koster and Sells—Vandeville.

A very large audience was in attendance at Koster and Sells last night. The principal features in the bill were Little Carlsen, who gave some exceedingly clever caricatures of the different types to be found in a ball room. Adrienne Lorne, a charming eccentric from La Scala, who sang several songs with characteristic abandon. Reame and Robini on the trapeze; Bartholde, the female contortionist, is in her last week, as is Inaugh, the mathematical phenomenon.

The De Forests, the Zanetto Troupe of Japanese jugglers, Swift and Chase, and other clever performers ended a capital evening of entertainment.

The Living Pictures were postponed until Thursday evening.

## Fourteenth Street—Macmillan.

Chauncey Olcott was seen at the Fourteenth Street Theatre last evening in Macmillan. From Mr. Olcott's reception it would seem that he has become as popular in the character of the Irish boy as Scanlan used to be. As Terrance Dwyer he has much opportunity to display his fine tenor voice, which he uses with good effect. All of his songs last evening were repeatedly encored. Mr. Olcott's support includes Fred. J. Butler, W. H. Burton, Florence Robinson, Blanche Ring, Emma Stevenson, and Dot Cleveland.

## Jinks—The Pay Train.

The Pay Train, with Florence Budley in the leading role, was again seen in New York this season, opening to a fair audience at Jinks' on Monday night. The play, with its thrilling scenes, exciting climaxes and real locomotive and train of cars elicited the usual vociferous applause.

Florence Budley as Bonnie and Foney gave her usual excellent performance of the leading roles. George W. Kerr was an acceptable Charles Burton. The other members in the cast did fairly well in their respective roles.

## People's—The Rising Generation.

Since the former engagement of William Barry in The Rising Generation at the People's some three months ago enquiries were made asking if Barry was coming back again, and so numerous were the calls that it was decided to secure the comedian and his company for a return date. This star and play form the attraction at the People's this week, and the engagement promises to be a successful one.

## Tony Pastor's—Variety.

Vesta Tilley is still the star at Tony Pastor's, and her reception at every perform-

## Nobody

need have Consumption. It is not inherited. The inherited tendencies toward it are overcome by

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ance shows how popular she has become. James F. Hoey, Lottie Gidson, and Musical Dale are also in the bill. Their work is too well known to need praise. Estelle Wellington, a new-comer, made a favorable impression last night.

## At Other Houses.

This is the last week of Sowing the Wind at the Empire. Next Monday the farcical comedy, Gudgeons, will be produced at this theatre by Charles Frohman's company, in conjunction with Dion Boucicault's dramatization of Bret Harte's "Luck of Roaring Camp." The company, after two weeks, will leave for a tour of the West, going to California, returning to New York, and reopening with Sowing the Wind next November.

The Girl I Left Behind Me will continue at the Academy indefinitely.

Shore Acres is still at Daly's.

John L. Sullivan appears in The Man from Boston at Niblo's this week.

The living pictures and 1402 crowd the Garden.

The Amazons is drawing to a close at the Lyceum.

Utopia, Limited, may be seen at the Broadway only during this week.

Sam'l of Posen is popular at the Standard.

A curtain-raiser will precede Hannele at the Fifth Avenue the latter part of this week.

The bill at the Imperial is attractive.

## THE BROOKLYN THEATRE.

## Columbia—The Butterflies.

John Drew opened at the Columbia last evening to a packed house in The Butterflies, which kept the audience in constant good humor. Maude Adams, Olive May and Harry Harwood shared the honors with the star.

## Park—Wang.

William T. Grove, business manager, and William A. Shaw, advertising agent, were the beneficiaries to night at the Park. Wang was well played by a good company which includes Edwin Stevens and Virginia Earl, who captivated the large audience completely.

## Grand Opera House—In Old Kentucky.

The success of In Old Kentucky on its two previous visits compelled Manager McCutcheon to book it for another week, and the theatre was jammed to night as usual with an enthusiastic semi-circle, who applauded everything vociferously.

## Amphitheatre—The Second Mrs. Tanqueray.

Mr. and Mrs. Kendal moved over from the Columbia to night and played with their usual success The Second Mrs. Tanqueray. During the week they will change the bill frequently, appearing in their well-known repertoire.

## Empire—The Paymaster.

Duncan B. Harrison played last night the leading role of The Paymaster. The support was quite good. C. A. Sampson, the strong man, made his first appearance in this city and delighted his numerous admirers with marvellous exhibitions of strength. Milton Noddes in The Phoenix test week.

## THE LAMB'S NEXT GAMBLER.

The next private gambol of the Lamb's Club will take place on Sunday night at the club house. The amateurs will be the play burlesqued, and it will be interesting to see men appearing as women dressed as men. A parody on the living pictures in 1904 will be in the programme. The Lamb's will give their annual public gambol at a New York Theatre on May 25.

## A DRAGGONETTE.

[Special to The Mirror.]

Newark, N. J., May 7.—Minnie Seligman was to have opened to-night in Lady Gladys at Miner's. The star and management failed to agree on terms, and in consequence there was no performance. C. Z. Kerr.

## THE KARL HAS SOLD OUT.

Tom Karl has sold his interest in The Bostonians.

Effe Chapuy, prima donna soprano of A Trip to Chinatown, is engaged to be married to Samuel Riddle. Miss Chapuy goes to London at the close of the season, and the wedding will take place in that city.







## IN OTHER CITIES.

## LOUISVILLE.

Richard Massell appeared at the Masonic Temple April 24, producing Jean Brummel, A Parisian Romance, and Prince Karl in the order named. The attendance was very large. This engagement closes the regular season at the Masonic. Edwin Long drew satisfactory attendance at the Biton week of 1904, appearing in a version of his own of the time-honored Rip Van Winkle. He was only assisted by Viola Rosa as stretches. After dark opera.

The Police Patrol, with its various exciting, sensational features, is also doing well at Harris'. The engagement continues until 7, when Charles Handford appears in The Shamrock.

Victor's Vandeville co. will occupy the stage at the New Buckingham 100. The co. is a good one, embracing such well-known people as Hill and Lawrence, Florence Miles, Pearl Bradburn, and the Diamond troupe of French dancers.

William N. Griffith, who is a member of the Mansfield troupe, was the actor who played the part of Romeo when Mary Anderson made her debut at Mackay's 1 year ago.

During the star of the Florence Miller co. a game of baseball was played with sides made up of members from the co. and attaches of the Buckingham. It was not a particularly skillful contest, but there was a good deal of sport.

Major Davis, the diminutive comedian of the Little Williams co., secured from that co. during the engagement of the Bijou, because of trouble with Manager Saiter over the salary question.

C. U. Shreve, Jr., who was with Frank Daniels, will act as a clerk at the popular resort, French Lick Springs, Ind., during the summer.

The lectures upon "Musical Art," delivered by H. E. Krenbail, of the New York Tenth, were much enjoyed by the Louisville musical community.

Samuel Fontaine, once a dramatic writer upon various Louisville papers, and better known as the correspondent of the New York Herald in Brazil, will spend a few days here visiting old friends.

After a pleasant stay in Kentucky, Eugene Field has taken his departure. He gave several readings before private audiences which were very much enjoyed.

William M. Hall has closed season with Marie Jansen and will spend the summer here.

All of the indications now are that Manager John P. Kelly's benefit May 14 will be a rouser. The general manager has made many friends during his star here.

Oliver Cromwell, who for several years has done the dramatic criticism for the Louisville Post, has received a flattering offer from a New York paper and will accept.

Although the matter has not yet taken definite shape, there is a strong probability of a season of summer opera at Mackay's, under direction of Jefferson, Klaw and Erlanger. If the arrangements contemplated are perfected, Richard P. Carroll, the popular comedian of last summer's season at the Auditorium, will do the principal comedy work.

Dorward Lely, the famous tenor, who was here with Patti, assisted by his wife, will give a musical entertainment at the Masonic Temple which he calls Scottish Song and Story.

CHARLES D. CLARKE.

## KANSAS CITY.

Spider and Fly No. 1 co. came direct from San Francisco to the Grand, and opened to a large house April 10. The co. was large and many of the people very clever. The future stars, Charles Campbell, Harriette Birch, Little Harriette and Will Harriette were with the co. Business was excellent.

My Aunt Bridget played an extra day here and closed season.

Callahan Opera co. open for the summer opera season in the Black Box 100.

Alta Barrett, of the Grand, closed with his week at the Black Box ending at.

Boston Opera co. opened at for the summer season, presenting Macbeth. Packer will be produced. The co. was very good, considering that several of the members had just joined and had not sufficient time for rehearsal. Packer, Macbeth, and the other plays were well received.

Callahan, a local comedian, gave an evening of his own compositions at the Grand, which was well received. He is a high order. A comedy, The Lady of the House, closed his week at the Grand.

Northwestern Opera co. presented a new comedy, The Comedy of Errors, at the Grand. The comedy was well received and well received.

A very interesting feature for the several evenings of art in the West is the Conservatory which K. Krenbail will open soon. He will lead the corps of vocal teachers himself, and he is really a fine teacher of the old Italian method. Louis H. H. of Boston, will lecture. Louis Krenbail, when present of Louis Fuller has just received an award for his work in the conservatory.

At the Grand Opera House, Nellie McHenry and a well-known co. gave A Night at the Circus at the Grand, which was well received.

The Grand Opera House will open a summer season of comedy at the Grand.

John Barrett, of the Grand, is here with his My Aunt Bridget, who left to join the Callahan Opera co. in New York. Mr. Barrett joins his husband, Bill Vane, of Hopkins' Theatre.

FRANK H. WILSON.

## MINNEAPOLIS.

At the Grand Opera House the Western Opera Association presented H. T. Brown April 10 to a large and brilliant audience, and made an unqualified hit. The principals, without exception, were excellent. Louis Natchel handled the role of Leontes in an admirable manner.

John Barrett, of the Grand, is here with his My Aunt Bridget, who left to join the Callahan Opera co. in New York. Mr. Barrett joins his husband, Bill Vane, of Hopkins' Theatre.

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Mr. R. F. Yoskin, the site previously mentioned by your correspondent, to be about \$1,000, with a roof garden, which was to have been run by Mr. Mullaly. The site chosen is on the Alamo Plaza, almost directly opposite the present Grand Opera House.

Harry Brown, the doorkeeper and general assistant for Mr. Walker at the Grand, has gone to Little Rock to look after the Rigby and Walker interests there during the summer season, and may remain. It is stated that George Nichols, late of Galveston, will be in charge of the Capitol Theatre at Little Rock, representing Messrs. Rigby and Walker.

George Walker left yesterday, 20, for New Orleans and Little Rock on business.

Harry Williams and wife, Katie Emmett, are still in the city.

WILLARD L. SIMPSON.

## PROVIDENCE.

Al. G. Field's Minstrels appeared at the Providence Opera House April 10. The performance was enthusiastically received.

The students of Brown University occupied the house 1-2 and presented the opera, A Maid of Brown, to crowded houses. Charley's Aunt 7-12, followed by Mile Rhea 14-16.

George Thatcher's Africa drew good houses at Keith's week of 10-5. The piece has been considerably changed since seen here early in the season, and is decidedly entertaining. The disaster 7-12.

At Lothrop's Opera House 100 The Pearl of Savoy was elaborately presented by Katherine Rober, William Farnum and members of the rock co. Miss Rober sustained the leading role effectively, and her support was exceptionally good. H. Percy Meldon in The Plunger 7-12.

The Fay Foster Burlesque co. drew fair houses at the Westminster 10-5. About seventy-five members of the Rhode Island Wheelmen attended the opening performance and occupied seats down in front. The members of the co. made appropriate "local hits" in honor of the "boys," and the affair was enjoyed by all. Night Owls Beauty Show 7-12.

Steve MacNeal, formerly connected with Lothrop's Opera House, has retired and gone to manage the Endyke House, this city.

The Falsetto Club will give a minstrel entertainment in the Providence Opera House 10-12. Elisha H. Harris, of this city, known as Duncan H. Harris, has signed with Men and Women for next season. He was formerly an active member of the Talmi Club.

Scott's Comedy co. appeared at Odd Fellows' Hall, East Greenwich, R. I., and met with anything but success. The hall was about one-third full, and when the manager announced that several of the artists (1) advertised to appear had not made connections the audience became indignant, rushed out to the box-office and demanded their money. Bill posters, hall manager and the proprietor of the local paper got their money, but those who had paid their admission were not so fortunate. They had to work for it and pursued the manager and actors (2) to the station. The crowd closed in on the manager and he was forced to go into his pockets and distribute the coin.

J. M. W. Harris arrived here 2, and Charley's Aunt 10-12. He is a very clever actor.

Manager Morris of the Providence has an especially fine list of attractions booked for next season.

B. S. Hodges is here in advance of The Night Owls. The co. will close its season at the Westminster Theatre 10.

Wheeler W. Curtis made a trip to New York 1 to make contracts for special printing for his American Vandeville Stars, which on his last tour.

Robert S. Graham is here on a short visit.

K. G. Hall, contracting agent for the Bureau Show, was in town 3. The circus will be here June 2.

A theatre party of forty from Attleboro, Mass., attended the performance of The Pearl of Savoy at Lothrop's Opera House 10.

Iola Romney will make a tour of Lothrop's Circuit in Little Narragansett, opening at the Grand Opera House 10.

Laura Brown, formerly of Lothrop's, is ill in a private hospital at Boston, and will have to undergo a serious operation.

Jerry Cohen and family are here, where they will spend the summer after playing two or three dates.

HOWARD C. HIRSH.

## BUFFALO.

Primrose and West in rapid succession entertained large audiences at the Academy of Music April 10-12. There were two new features, and the co. has undergone little change since last year.

Tom Lewis, Henry Wall and George Williams drew the houses of the evening. Henry Wall, B. J. and Wall played a most novel musical act and produced wonderful harmony from chords of every description. Shows were.

The first theatre was closed the first half of the week. W. R. Hodges' house on Wednesday night was well attended and ended a handsome sum to cheer him on his departure. Mr. Hodges leaves the Grand Theatre to the deep regret of a large number of theatregoers here. He has been here some time and has been very successful.

William H. Crane the latter half of the week in another production and The Grand.

The City South drew out big audiences during the entire week at the Court Street. Manager Hodges has a good idea in this theatre, and will shortly produce a new feature at the Grand.

A spectacular production of U. T. C. with La Fatale Arion as the star, delighted children, as well as adults, who have never seen Mrs. Hodges' spectacular drama. Charles Foster's On What a Night 10-12.

Primrose's name was sufficient to fill Hall at the Vocal Society's Concert 10. Mr. Hodges received a most cordial reception.

Break the news gently to advance men. Harry Foster of the Academy of Music is married. The ceremony was very quiet. B. S. Hodges was last seen. John Mack never heard of it and it was not morning.

HART HART.

## ATLANTA.

At the Marietta Street Theatre the Marietta Farley co. opened for a week's engagement at popular prices to a good-sized audience April 10. The first play presented was Dora and Paloma and is to be followed by Hattie Brown. Mrs. John Drew and co. are to give a benefit performance at the Grand for the benefit of the Women's Department of the Cotton States and International Exposition.

The enterprise is assuming considerable proportions, and the indications point to its being the largest of its kind ever held in the South.

At the Phillips and Crow Music Hall Harry Xanthopoulos gave a classical concert 10 to a large and cultured audience. John Lawrence, Xanthopoulos' manager, has just completed arrangements for the first season in the city of Xanthopoulos' orchestra, which is now being organized in Cincinnati. It is understood that a fund of \$100,000 has been subscribed for this enterprise.

The International League of Press Clubs is being entertained by the managers of our city. Among the speakers are John Lawrence, Xanthopoulos, and John A. Coker. Speeches and banquets are being given on a grand scale and the brilliant visitors are having a genuinely good time.

Romer has it that Camacho, together with a good co., is soon to make a Southern tour.

ALF. FOWLER.

## ST. PAUL.

Entertainment by local talent for the benefit of the Infant's Home at the Metropolitan Opera House 10. Western Opera Association will appear in Grand English opera week of 7-12.

At Lill's Grand Opera House, the benefit performance given for the St. Paul Press Club 10, proved a satisfactory success, and was heartily enjoyed by a large and fashionable audience. Nellie McHenry and co. gave the second act of A Night at the Circus, and among those who assisted were Emma Brown, Ada Brown, Edwin Fry, Alf and Lind, of the Grand co., and Frederick L. Barrett. The stage direction was under Manager Frank L. Hark of the Grand. The White Squadron was presented by an able co. 10-12, opening to good houses. W. A. Whitcomb gave an earnest and manly presentation in the role of Victor Starnes and met with marvellous success. Louis Almondo was charming as

## Change of Management!

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## DENVER.

Sonnet's Band concert at the Broadway night of 1 demonstrated the ability of the leader and his band to draw a crowd on a return engagement.

The Lyceum continues to present to its patrons a weekly change of plays that seem to please and the managers keep the co. up to the excellence with which they started. Miss Amber, successful representative of different characters, and has strong support in Mr. Neill, the leading man. Other members such as Miss Letitia, Mr. Williams, and Mr. Quinn carefully bring out the salient points in their respective roles. Mrs. Gibson was played 10-12 with Miss Amber in the title role.

At the Taber the Hopkins' Specialty co. drew good houses. In fact, the house rarely has a dinner card, for his business has always been very large. He opens for a week 1.

Miss's and Mackintosh will not begin their stage performances until June. The gates are now open to visitors.

The Lyceum is approaching the close of the season. The usual two weeks' notice to the members of the co. is given, but a sort of compromise has been reached. The Lyceum will close on the 10th of June, and the members of the co. will be given a week's notice.

There was trouble in the Jeffreys Lewis co. while in Denver, and several members were left behind while the rest went to Pueblo. I have not heard the inside story as yet.

Professor Clark's suit against the Taber management for the payment of the latter's note came up for hearing on Monday and resulted in a victory for Clark in one sense. The defendants' answer was ordered stricken out. It was that they were injured by Clark withdrawing his suit at the time of the trouble.

Will Hall, the efficient advertising man, was told a week of the People's a few nights ago. Many of his professional friends took part, including Harry Carson Clark.

Sonnet's concert began at 7:30 o'clock to enable the aggregation to take a night train for the East.

The Lyceum management wish me to correct a possible erroneous impression that may arise from a recent issue of the People's a recent issue of the People's. They say that Mr. Leonard lost his case solely on its merits and on no technicalities; that he was not paid for the week the house didn't open as was intended, and also for the remaining week he was ill in the hospital, but that when he finally did appear on the Lyceum stage he had secured a release relieving the management from all claims he might have against it. In the face of this release he brought the suit.

W. A. FERGUSON.

## SILVERDALE.

United opened at the Academy April 10, and drew good houses during the week. The co. opened and continued with everything that constitutes a first-class spectacle. Louis Brown acted and sang the part of Sir Richard in an artistic and effective manner and for his Raymond was charming as Sir Richard. Eddie Fox takes advantage of his popularity at every turn and kept the audience in a state of rapture with his ludicrous pranks. The singing of Harry Xanthopoulos was greatly enjoyed.

Lillian Lewis drew moderate-sized houses at the Bijou 10-12, in Good Bye, Sweetheart and Credit Lorraine. The first piece has many strong situations but is burdened with a most inappropriate title. The co. is of average strength and gave satisfaction.

The Star Line Burlesque on gave an excellent variety bill at the People's 10-12.

J. D. McHenry, who has been the guest artist at the Bijou during the past season, will next appear in the tour of J. D. McHenry in Juggernaut. Mr. McHenry is a bright, energetic fellow and his many friends wish him all kinds of success in his new company.

The members of the Academy and Davidson theatre have prevailed upon Manager Brown to take a benefit and performance has been secured for two

GUTHRIE BELL.







town. He will sing with the Baker Opera Co. the summer season—Richards and Canfield have signed the Nichol Sisters, now with Corinne, for their new play, "The Circus Clown." The Opera House will close its season on April 15. The attraction at the Music Hall is "The Fairies." The fair business—Turner's English 40's, 50's, 60's, 70's, 80's, 90's, 100's, 110's, 120's, 130's, 140's, 150's, 160's, 170's, 180's, 190's, 200's, 210's, 220's, 230's, 240's, 250's, 260's, 270's, 280's, 290's, 300's, 310's, 320's, 330's, 340's, 350's, 360's, 370's, 380's, 390's, 400's, 410's, 420's, 430's, 440's, 450's, 460's, 470's, 480's, 490's, 500's, 510's, 520's, 530's, 540's, 550's, 560's, 570's, 580's, 590's, 600's, 610's, 620's, 630's, 640's, 650's, 660's, 670's, 680's, 690's, 700's, 710's, 720's, 730's, 740's, 750's, 760's, 770's, 780's, 790's, 800's, 810's, 820's, 830's, 840's, 850's, 860's, 870's, 880's, 890's, 900's, 910's, 920's, 930's, 940's, 950's, 960's, 970's, 980's, 990's, 1000's, 1010's, 1020's, 1030's, 1040's, 1050's, 1060's, 1070's, 1080's, 1090's, 1100's, 1110's, 1120's, 1130's, 1140's, 1150's, 1160's, 1170's, 1180's, 1190's, 1200's, 1210's, 1220's, 1230's, 1240's, 1250's, 1260's, 1270's, 1280's, 1290's, 1300's, 1310's, 1320's, 1330's, 1340's, 1350's, 1360's, 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George W. Raynes, of The Burglar, is at home. LYNCH—Rutgers (Rodge and Harrison, managers): Neil Burgess County Fair April 27, 28, 29, 30, 31, with music, to good business. Charles M. Vale's Benefit: April 30, excellent performance; good house. A Temperance Town 2, 5 with music; Kirmen (Gaul) 7-12. BUNGLE (C. E. Cook, manager): Burlesque and variety 30-5 at cheap prices to fair business. Irene Al. Mays, the musical stage manager of this house, will benefit soon.

TAUNTON.—NEW TAUNTON THEATRE (Harry E. Jordan, manager): Charley's Aunt April 30; largest house of the season. County Fair; good business. Maudie-Jason co. in their new piece, Queen of Hearts, will be the attraction at the annual benefit of Taunton, Mass., Lodge No. 130, 5.

AMHERST.—Opera House (E. A. Mitchell and Co., managers): McCloud and Melville's Will of the Wisp April 27 to a fair audience. Tyler's Novelties 2, 7.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (J. C. Lenoir, manager): Ingomar (Gaul) April 26; Yale Glee Club 27; Bostonians 28; Field's Minstrels 29. GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): Peca's Red Box 26; good performance to fair house. Peca's Red Box 27; Peca's Red Box 28; Peca's Red Box 29. Peca's Red Box 30; Peca's Red Box 31. Peca's Red Box 32; Peca's Red Box 33. Peca's Red Box 34; Peca's Red Box 35. Peca's Red Box 36; Peca's Red Box 37. Peca's Red Box 38; Peca's Red Box 39. Peca's Red Box 40; Peca's Red Box 41. Peca's Red Box 42; Peca's Red Box 43. Peca's Red Box 44; Peca's Red Box 45. Peca's Red Box 46; Peca's Red Box 47. Peca's Red Box 48; Peca's Red Box 49. Peca's Red Box 50; Peca's Red Box 51. Peca's Red Box 52; Peca's Red Box 53. Peca's Red Box 54; Peca's Red Box 55. Peca's Red Box 56; Peca's Red Box 57. Peca's Red Box 58; Peca's Red Box 59. Peca's Red Box 60; Peca's Red Box 61. Peca's Red Box 62; Peca's Red Box 63. Peca's Red Box 64; Peca's Red Box 65. 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HARRISON GREY FISKE.  
EDITOR AND SOLE PROPRIETOR.

To the Editor of the Dramatic Mirror:  
 Sir.—Would you kindly allow me space in your  
 valuable paper in which to thank the Actors' Board  
 of America for the many courtesies extended me  
 by that organization during my late trouble and  
 sickness, and for which I shall ever feel grateful  
 towards them, and oblige yours truly,  
 CAROL SWIFT.







## TELEGRAPHIC NEWS

## CHICAGO.

Hall Wires News and Entertainment of Affairs in the Big Western Town.

(Special to The Mirror.)

CHICAGO, May 7.

The first of our Summer attractions has started in with a boom at Hooley's, and Charley's Aunt appears to have caught Chicago as solidly as it did New York. Ferguson and several others of the company have settled down and expect to enjoy Chicago as a Summer resort.

Lady Windermere's Fan enjoyed a good business at the Schiller last week, and will close its engagement there next Saturday night, after which Oliver Jurgenson will pilot it on a Pacific tour. Laura Gillray has made a decided hit in the title role.

Next Sunday evening the Summer season of light opera will open at the Schiller, and the company is busily engaged on the opening opera, The Beggar Student. The Black Hawk will follow, and the prospects for success at popular prices are bright.

Director Gustav Luders, of the Schiller orchestra, is with you, and sails Thursday for a two months' tour in Germany. He will visit his home in Thuringia, "where the beer comes from," and will be with us when the leaves begin to turn.

A Milk White Flag still holds its own at the Grand, and will probably remain there until Tom Sashbrook comes for the Summer with Tabasco. The fifth performance in Chicago will be celebrated Wednesday night with a concert in the shape of a perfunctory stoneman, designed by Bert Dasher.

At the Columbia Venus has caught on handsily and the Kismet living pictures draw crowds at every performance. No doubt the excellent business will continue until facing the Wind comes.

John Armstrong is at the Columbia now and is also one of the enumerators of the school census. If he doesn't throw us down in his later capacity we will show up a population larger than that of New York.

America and the wonderful Schiller are drawing large houses to McVicker's, and the engagement will last until Joseph Bruck's stock company opens in An American House.

Hermann closed his second two weeks of good business this season at the Chicago Opera House last Saturday evening. His season closes in a week or two, and then he goes to Cuba for two weeks, after which Mrs. Hermann goes to Europe in search of another for next season.

Manager David Henderson, George Buehler, Dan McCullough and the American Extravaganza company are here, the season having closed in Milwaukee last Saturday night, and come to Chicago for the new Summer season. Aladdin, Jr., will now be begun on the Chicago Opera House stage.

Last evening at this house the German company from New York opened before a large audience in Der Corner General for a brief engagement and scored a great hit.

It is said that Killy has a choice and down town here and will build a big theatre for the production of operas. I have heard nothing from his brother, Henry, yet.

Manager David Henderson has secured the necessary funds to transform the Jackson Street amusements into a Theatre, and expects to open in the Fall.

George Buehler had two big audiences yesterday afternoon and evening over at the Haymarket and to-night Kismet and then opened for an eight days. Wednesday evening Manager George Felt's "affair," or second benefit, takes place.

Other companies yesterday were Blue Grass at Haymarket, The Inside Track at the Windsor, Agnes Hamilton in La Belle Marie at the Alhambra, James H. Wallack and his horses at the Academy of Music, The Cousins at Sam T. Jack's Madison Street Opera House, The Forty Thieves at Sam T. Jack's Empire, and the stock company at the Standard in melodrama. At Frank Hall's Casino there are continuous vaudeville shows and variety at the Lyceum, Olympic, Bijou, Park, and at the Casino.

H. B. Lovitt was here last week. His Spider and Fly company closed its season last Saturday evening in Kansas City, and passed through here for the East this morning.

Ed. Glavin, of the company, arrived last week from the West, bringing with him for an open pipe from Cheyenne. I said "Thank you, I don't smoke," but I will hang up the pipe.

Tom Foster, Jr., is talking of organizing a Chicago industrial army to march from here to Washington. Many names are already added to the Uncle Tom brigade of the army.

"Frank" Wheeler writes me from San Francisco, that the climate is fully up to snuff. "We do not play George M. Mason coming out," he adds, "in the place but a load of coal in it." He further states that by kind permission of his son, Earl Gardner, he will give the Friars' troupe a \$1.000 tangle basket.

Two more new names for the collection of Fred Stanley ends in the name of a Swedish emigrant who would do well with Lincoln Carter's Tornado. She is called Gusto Wind. Florie Fladford comes from the collection of your Newport correspondent.

Alto Raymond, who has been playing in Edgewood Palace, arrived here with his company last Monday, and the people had something besides language cracks to jangle in their gubers. Raymond has made both money and reputation this season, and demonstrated that "one man can be successful in another man's success."

Gerald Gorman, the well-known tenor, is in the city for the Summer.

The annual row between Manager David Henderson and Comedian Eddie Foy has occurred and it is now announced that Foy will not appear in Aladdin, Jr. He has decided to star next season. It is said.

Gerald Griffin has signed to play Ben Gay with Hoyt and McKee in Trip to Chinatown next season.

Frank Curtis and Julia Stuart have just returned from their Southern trip.

One hundred of Buffalo Bill's redskins passed through here last week for the Brooklyn Wild West show, and half a hundred Samoans follow. Evidently Cody and Salsbury intend to capture New York as they captured Chicago. That man Salsbury is a heap big white chief and a thoroughbred.

Business is growing here, and I feel that the "show shops" are sure of a prosperous Summer. You will remember that I was right in my forecast last Summer, by the way.

"But" Hall.

## PHILADELPHIA.

The Theatrical Thermometer Fell Last Week, but Business Opened Well Yesterday.

(Special to The Mirror.)

PHILADELPHIA, May 7.

The theatrical thermometer was away below zero last week. The Barnum tests felt it seriously. Since their organization, never have they shown in this city to so many pained bodies.

The strongest melodrama seen here this season, was The Wages of the World, which, by the way, was rechristened Saturday night, with its new title, After the Storm. It was at the People's and is by young E. B. Tilton. This week, Flag of Truce opens to a light house.

Loren worked through the Rip Van Winkle role at the Kensington, and gave altogether a unique presentation.

A trip to Chinatown closed its fortnight at the Park. Robin Hood, with a large advance sale, is on to-night for the first time at this theatre.

The Grand Avenue with Three of a Kind showed a slight fall in attendance, though the houses were large. Amy Lee carried away the honors. This week The Lottery of Love shows a large advance sale, and has a strong opening.

The Winkler Postman is at the National. Princess Diana shows no sign of weakening. The seventh week begins with every desirable seat sold for the next ten days, and business at the Chestnut is booming.

Harrison at the Chestnut Street Opera House is still drawing fairly at the evening performances. Melique Grand's Bell had an excellent week, and the attendance is very large to-night, the bill being The Leather Patch, to be followed later in the week by McKinley's Infatuation. This will close the engagement.

Robert-daily and Jane Hading drew cultured and select audiences at the Grand in repertoire. Lillian Russell with a spectacular Grand Guinfa has an immense house this evening, and the seats are sold for the week. Ethel Washburn made her first appearance here this season in The Diamond Hunter.

At the Empire A Flag of Truce had a fair week, with a light company, closed for by significant causes. Kate Chase and Madame Jannachek will divide honors in giving The Two Orphans for the coming eight performances. The opening promises well.

The Paymaster put in a poor week at the Walnut. Rush City is on, for this, the climatic week of the season.

The Fields and Hanson show at Gilman's Auditorium was light at the matinee only. The French Folly returns for a week and has a strong opening.

Manager A. A. Baker's company gave three evenings and one matinee at the Temple Theatre, Camden, in Ten Nights in a Bar Room. The company was headed by dear old Joe Fennin, well supported. The Lyceum stock company, with streets of New York, has an excellent house with which to begin the week. Thursday and balance of week, Ticket of Leave Man.

Keller begins his final week at Cameron's Opera House. There is only one Keller.

The Standard, with the legitimate, has drawn good business. Palace of New York, with Carrie Seymour, appears to thrive cheerfully this evening.

The Queen's Rinkmen returned the delightful stock company to Fennin's and a week of fine business. Hats will be the bill the current twelve performances.

The R. S. Sanitary company played a fair engagement at the Lyceum, and London Sports with a down Arrow are following.

The Bijou keeps its own business up to high-water mark.

The other day, in this city, there were two posters on a Broad Street fence. They were safe and safe. The one belonged to Southern, the other was the property of Keller. The former read: "How to Win a Wife." The latter, "How to Get Rid of a Wife."

The Walnut closed its season this week, and so does the National. Evening Mirror.

## CLEVELAND.

E. S. Willard, the Toronto, and other attractions—Manager Theatre Parkhouse—Company of the Theatre.

(Special to The Mirror.)

CLEVELAND, O., May 7.

E. S. Willard opened a week's engagement to-night to a large audience at the Euclid Avenue Opera House, pre-empting Wealth. The repertoire this week is The Middleman, A Fool's Paradise, and The Professor's Love Story. George A. Baker's Opera company open next week's Summer season of opera.

The Lornado opened a short engagement of three nights to a good house at Jacobs' to-night. Tony Pastor follows for the balance of the week. Next week, Charles L. Davis in Alvin Jolly.

The Star was filled afternoon and evening.

Florence Miller's Vaudeville company being the attraction. Orphan Stars next week.

Manager A. F. Hart has purchased the name and good will of the George A. Baker Opera company for a period of five years.

The Lyceum Theatre closed its third successful season, under the direction of Brady and Garwood, last Saturday, with Charles H. Henshaw as resident manager. Mr. Henshaw will leave for the East next week, where he joins his wife and son, remaining all Summer. The season will open on Sept. 3.

Charles R. Hawley, the baritone, arrived here in time to lend his valuable services to the Cleveland Grays' Minstrels.

Rita Elendi is in town, visiting her parents. The Cleveland Grays' Minstrels will accompany that noted civic organization on a Southern trip in the near future, giving performances en route.

Manager Drew will close the Star Theatre on May 26, and will go to his farm at Girard, Pa., for the Summer.

A very creditable performance was given last evening at H. R. Jacobs' Theatre by a female minstrel company composed of young women of a Jewish Association.

Pete Baker, with his wife, has returned to this city for the Summer.

WILLIAM CRADON.

## BOSTON.

Second Week of the Week, with Comic Opera as Second Choice—Stratton's Club.

(Special to The Mirror.)

Boston, May 7.

It is difficult to decide whether this week in Boston should be known as Hamlet week or comic opera week, but the chances are in favor of the former appellation as with the next few days Bostonians are to have opportunities to see two impersonations of the melancholy Dane entirely new to them.

Of course the Hamlet which is the most interesting is that of Somerset Sully, who opened a week's engagement at the Tremont supported by Jane Hading and Miss Segond-Water. Frequent changes of bill are to be made during the week so that we will have chances to see him in *Edipe Roi*, *Ruy Blas*, *Le Cid* and *Hernani*.

The second Hamlet of the week is that of Joseph S. Hawthorn of the Grand Opera House stock company. That, however, was not given to-night as the run of *Arabian Nights* will be extended until the middle of the week.

Flanery was afforded to-night in the re-appearance of *Caroline* at the Park after an absence of nearly four seasons. She opened what is to be an extended run of *Hendrick Hudson*.

When Eugene Tompkins wants to make a hit for a week he revises *Flanery*. That was what was done at the Boston to-night, the principals of the cast being: Sir Joseph Foster, Lee Dackstader, Captain Corcoran, D. H. Babcock, Ralph Sanderson, Lou F. Brier, Josephine, Lucille Jocelyn, Bethercup, William Baker, Mabel, Annie Glynn, L. J. McCarthy directed the stage and N. Lothian had an enlarged orchestra.

This is the last week of Tabasco at the Museum. Salsbury and his company go from here to New York, changing places with Upton, Limited. I was wrong when I said that that place would be given a Summer run at the Museum. It appears that the engagement is only for a fortnight, after which the house will probably close for the hot weather. As usual, Roland Reed will open his season here in August.

The last house to give comic opera this week is Kent's new theatre, where the bill is *Sail Pacha*. This is the last week of the comic opera season of the house, and then the bill will be entirely vaudeville.

The Standard is at the Bowdoin Square this week, where the house was very large to-night.

Hagstock's animals hold the fort at the Columbia and everybody and his boys and girls is going there before the engagement is over.

Other attractions in Boston this week are: Grand Museum, Daniel A. Kelly in *The Shadow Detective*; Howard Atherton, burlesque and continuous variety; Lyceum, Harriet Nason's Burlesques; Palace, Bates Brothers' *Happy Dumps*, including James E. Adams and the St. Felix Sisters.

The Halls Street has closed until Labor Day, when Peter F. Dailey will appear in *A Country Sport*.

Richard Baker, the daughter of the late George H. Baker, whose plays were so popular with amateurs, has written a couple of short plays, *Mr. Bob* and *Her Picture*, which were well received last week when they were produced by the Frobenius Club.

Emma Sheridan-Fry will spend the Summer at her cottage at Deer Isle, Me.

One might have expected that every singer in Boston wanted to go on the comic opera stage last week, for Harry Adin, of the Handel House Opera company, received 475 applications for positions in the chorus at the Tremont this Summer.

Lotta Ross Bradford is going to give a performance in aid of the *Amalgamation* for the *Bird on May 21*, when a new piece entitled *It's Not to Harry Taine!* will be given.

Clay Day at Harvard is the title of a cantata-verse written by Algonquin Tassin, of the Grand Opera House stock company, which will be given at that house soon, with Frank J. Keenan in the principal part. Mr. Tassin is a Harvard man.

An unexpected hit has been made in Tabasco by Paula Edwards, the understudy of Elvia Civa.

Howard Gould, of the Grand Opera House stock company, is quite a yachtsman, and he has been getting his yacht *Teaser* newly rigged so as to be ready for the Winthrop Yacht Club's races this Summer.

A ten-thousand dollar bounty was what the Bostonians called the week at the Tremont ending April 21, as the receipts reached exactly that figure.

Annie Clarke is to pass the Summer at Davis Island, near Wiscasset, Me.

Joseph Jefferson's damnable window for his new Summer residence at Harvard's Bay has been on exhibition in this city. It is a remarkably fine example of glass mosaic. It represents a Southern swamp, with a flamingo in the centre. The effects are wonderfully fine and artists were much interested in seeing it. Mr. Jefferson has gone to his Summer home.

George W. Neville, the actor who has been on trial here in the Municipal Criminal Court for neglecting to support his minor child, has been found guilty, and has been sentenced to the House of Correction for four months. He appealed and was held in \$2,000 for the Superior Court. The child's mother was Ella Donovan, who supposed that she was legally married to Neville in Jersey City three years ago, but it appeared that the marriage was illegal.

JAN BAYTON.

## ST. LOUIS.

A Supplementary Season of Opera at the Olympic-Theatre of Other Amusements.

(Special to The Mirror.)

St. Louis, May 7.

The supplementary season of the Olympic Theatre commenced last night with the Buff Opera company in *Idunthe*. The opera is well staged and sung by D. Elsie Morgan, Sybil Wynham, Annie Cameron, Drew Donaldson, J. E. Kinley, Maurice Abbey, Mark Smith, W. H. Hamilton, Joseph Herbert, and Esther Jacobs.

*Idunthe* will be given all this week except Friday, but next week the plan of giving comic opera for four evenings of the week and grand opera for the other three will be tried. Friday evening, a previous engagement of the theatre to present the play *Natalie* by Mrs. Shapleigh, will necessitate a rest for this company.

The Grand Opera House will remain closed until May 14, when *Jacinta* will be put on for a run.

Irish Aristocracy, with Hugh Fay and Sam Ryan as the leads, opened at Pope's yesterday.

Sutton's double *Uncle Tom's Cabin* company opened at Edwin's yesterday.

Man ger James J. Butler, of the Standard Theatre, has organized a vaudeville company, which opened at his theatre yesterday. The company includes Cyrene, Wilson and Errol, Ray Burton, the brothers Du Bell, the Albion, Moore and Klein, Gogway and Leland, Louise Dempsey, and Spencer and Quigg.

Mona Mora will have a benefit at Germania Theatre on May 11 and give a talk on "Culture." She will also give brief dramatic readings.

Delia Fox may conclude to come home and spend a few weeks this Summer with her parents, previous to taking the road with her new opera.

Alexander Spencer, musical director, is in the city and will direct the musical part of the production of *Jacinta*.

The R-d Fer, a new opera written by "Bob" Hazard, of the Sunday News, and the music by A. W. Hoffman, a well-known St. Louis musician, will probably be produced at the Schiller Theatre this Summer, with "Billy" Wolf as the principal comedian. W. C. HOWLAND.

## CINCINNATI.

Darkest Russia, Rip Van Winkle, Paganini Exhibition and other amusements—Personal Notes.

(Special to The Mirror.)

Cincinnati, May 7.

Darkest Russia opened a week's engagement at the Grand Opera House to-night to a large audience. The company includes Edgar Dawson, Selma Herman, and Sheridan Black.

Edwin Lang in the title role of *Rip Van Winkle* gave two performances at Robinson's yesterday.

At the People's Jim Hall and his athletic combination are giving a series of static exhibitions.

At the Fountain a company, headed by Dan Cronin, was well received at both performances yesterday.

Lottie Williams in *The Heart of New York* was to have been this week's attraction at Hawk's, but as the company failed to materialize, Manager Baker engaged Tony Farrell and his My Colleen company for two performances yesterday. The house is now closed for the season.

The final performance of Darkest Russia on Saturday night will end the season at the Grand.

Charles Coghlan was billed to appear with his sister, Rose, in *Idunthe* last Friday night at the Grand, but owing to ill health was unable to appear. John T. Sullivan played his part acceptably.

Manager Jim Fennemy is considering.

JAN. B. BAYTON.

## PITTSBURGH.

The Murray-Lane Opera Company, Harlequinade and other attractions to the Theatre.

(Special to The Mirror.)

Pittsburgh, May 7.

The second week of the engagement of the Murray-Lane Opera company at the Duquesne opened auspiciously to-night. Heart and Hand was given. Next week, *The Bohemian Girl*.

Marie Watwright presented An Unusual Match at the Alvin to-night to a crowded house. The occasion was a benefit to Alvin employees, Frou Frou, Camille, and Van and Wife are underlined. Next week, *Rubin Hood*.

A large audience was at the Grand Opera House to-night to see Hart's *Banish Novels*.



company. Eugene O'Brien follows in The Wagon Master.

The Diamond Breaker is the attraction at the Bijou. Dr. Currier in The Scout next week.

City Sports Baroque company opened to good business at the Academy of Music.

At Harris' the Fay Foster Baroque company opened to good attendance. Next week, Streets of New York.

James B. Macie is adding finishing touches to George C. Jones' new comedy, The Sideshow. It will be produced early in the season.

E. D. Witt has gone East.

E. J. DONNELLY.

### DRAMATISTS AT WASHINGTON.

A Very Favorable Reception—Play "The Wagon Master."

(Special to The Mirror.)

WASHINGTON, D. C., May 7.—The delegation of the American Dramatists' Club arrived in two detachments. Benson Howard, David Belasco, and Charles Barnard reached here last night while J. I. C. Clarke, and Harrison Gray Fiske were early arrivals this morning.

The Committee went to the Capitol at noon and while waiting for the session of the Committee on Patents to which the bill to regulate play piracy has been referred, Anna Comstock took the delegation in charge and introduced them to a number of the leading spirits of the house. The purpose of the bill and the needs of the dramatist for relief from the curse under which they have suffered for so many years were explained to these gentlemen, who, without exception, expressed their interests in and approval of the measure.

Thomas B. Reed, of Maine, said: "Justice demands a remedy; your bill will provide it."

Mr. Can on, of Illinois, was particularly impressed with the clause in the bill designed to extend the scope of injunction obtained in United States district courts. Other members who were similarly favorable were Messrs. Quigg, Lapham, and Draper.

Mr. Cummings conducted the Committee to the Speaker's private room, and Mr. Crisp, who is himself a member of an old and distinguished theatrical family, expressed the conviction that the bill would receive earnest and fair treatment when reported.

At two o'clock the delegation was received by the Committee on Patents. The hearing that followed lasted two hours, and the whole question was canvassed thoroughly in every possible aspect. The Chairman, James W. Cowart, and a majority of the Committee by their friendly attitude, questions, and remarks revealed clearly that they were heartily in sympathy with the dramatists.

Benson Howard spoke exhaustively and ably in behalf of the bill, explaining the enormous growth of the evil of play piracy during the past dozen years, and emphatically saying that unless it is checked by the adoption of drastic measures, the time was not far distant when American dramatists will cease to find play-writing profitable, and the entire business of theatricals will be undermined and corrupted. Mr. Howard compared the situation to that of a great ulcer, which is certain unless it is removed speedily to destroy our drama.

Mr. Clarke also spoke at length and Mr. Belasco and Mr. Barnard also contributed valuable facts and arguments to the discussion.

With the possible exception of a single member it is practically certain that the bill will be favorably considered by the Committee on Patents, and in some form or another best designed to meet the needs of the present and of the future, it will be reported to the House.

To-night our committee is in conference with Senator Hill, who stands sponsor for the bill in the Senate, and the Senate Committee on Patents will give our delegation a hearing to-morrow. Quick work will be necessary in order to bring the bill to a vote in both houses before adjournment, which will probably take place early in July, but there is every reason to hope that our ineffective and insipid copyright law will be amended before that time, and that by the beginning of next season play piracy will be a thing of the past.

### IN A BLAZE OF GLORY.

(Special to The Mirror.)

WASHINGTON, D. C., May 7.

To-night Manager Edward Allen inaugurated his management of Albion's Grand Opera House in a blaze of glory. Old habitués warmly recognized the approach to the theatre in the new golden gateway which now connects it with Pennsylvania Avenue.

It was decorated magnificently with plants and flowers. A big force of workmen has transformed the interior since Albion returned on Saturday. The new lighting arrangements and ventilating apparatus and the summer matings and draperies make it an ideal weather theatre.

The company was large and the Strakosch Opera company's performance of Grotto-Gnoffa was excellent. Avery Strauch in the title role made a hit. A pleasing novelty was James Bradbury's electric dance between acts. The occasion was eminently successful, and the Summer opera season has begun most auspiciously. The Dramatists' Club delight on excepted a box.

H. G. F.

### HAD NOT ENGAGED A MANAGER.

(Special to The Mirror.)

STAMFORD, W. Va., May 7.—Please state for me in your next issue that I have engaged no one to represent me in any capacity, nor have I entered into contracts of any nature whatever for my contemplated tour.

E. D. MacLean.

### ASSOCIATION MEETING.

A special meeting of members of the Actors' Fund of America was held in the Madison Square Theatre last Friday afternoon for the purpose of amending the By-Laws of the association so that they shall conform with the act of incorporation as amended. The requisite quorum of members attended, and Louis Aldrich, in the absence of A. M. Palmer, officiated as acting president.

The chairman explained that at a special meeting of the Association on Dec. 20, 1912, a committee reported the various amendments suggested by the resolutions of Louis Aldrich, and also an amendment providing that the officers of the Association should be elected hereafter by the Board of Trustees, and not by the vote of the members of the Association. The report was unanimously adopted, and the committee was directed to secure the enactment by the Legislature of the amendments recommended. By some mistake of the Legislature these amendments were so passed as not to take effect until June 13, 1913. As the annual meeting of the Association must take place on June 6, an embarrassing position presented itself, and after consultation with Judge Dittenhofer and other eminent counsel to call a special meeting and elect simply the seven trustees provided for under the act of 1912.

The chairman concluded his explanation with the statement that the officers of the association will hold over until next year when they will be elected in accordance with the Act of 1913, but before the Act can be made operative the members must come together in special meeting, and pass amendments to the By-Laws, making them conform to that Act. He, therefore, suggested that all action be deferred until that meeting.

F. F. Mackay maintained that the object of the present meeting was for the purpose of returning to the people the right to elect their officers.

Mr. Snader requested the Chairman to state whether the present meeting was called for the purpose of amending the By-Laws or changing the organic act.

The chairman stated that under the call for the meeting the members could not change the organic act, but that after proceeding in the matter of the By-Laws he would entertain a motion to appoint a committee for that purpose.

After considerable discussion it was decided to be the sense of the meeting that it was not necessary to amend the By-Laws at present, as there would be an entirely new election on June 5 for twenty-two trustees, which will restore full power to the members of the association. The chairman explained that it was for the members to nominate whom they wished to fill those positions for the ensuing three, two and one year terms, and that the nominating committee as heretofore, would be appointed by the Executive Committee. The meeting then adjourned.

### CORBETT'S GREAT HIT IN LONDON.

The critics of London, with but few exceptions, highly praise and endorse James J. Corbett, and there is no longer any doubt as to the judgment of his clever manager, William A. Brady, in his bold and daring venture in challenging criticism in the representative theatre of the world, the historic Drury Lane. Clement Scott is particularly profuse in praise and endorsement of the trio—Messrs. Corbett, Brady and Gaylor. Mr. Corbett's lightning movements in punching the bag, and his set-to with John Donaldson, coupled with his manly bearing and modest demeanor, has captured all London, and it is doubly gratifying to note that the untiring efforts of Manager Brady have likewise received universal recognition and endorsement. Mr. Brady's personal direction of the entire performance and stage direction, in point of effect and realism, are commended generally by the press.

### PITON GETS MANTILL.

As soon as the courts decided to free Robert B. Mantell from his contract with Proctor and Turner he signed a contract with his former manager, Augustus Piton, for five years from next September. Mr. Piton will at once lay out a long season for Mr. Mantell and will organize a strong company to support him. Mr. Piton managed Mr. Mantell for five years until two years ago. It was said yesterday at the office of Mr. Piton in the Gilbey Building that route, costumes, and scenery will be supplied by Piton, and that Mantell will continue in his repertoire and produce a new play. Within a few weeks it is expected Mr. Mantell, now in contempt of court, will be allowed to come to New York. He is now at Stamford, Conn.

### PAWN TICKET 210.

One of the strongest attractions of its kind on the road next season will be the play Pawn Ticket 210, by David Belasco and Clay Greene. Frank Doane, the singing comedian; Amy Lee, the favorite contralto, and P. Aug. Anderson, character actor, will be prominent in the company. Mr. Anderson played the part of Harris, the pawnbroker, when Lotta appeared in this play, and Miss Lee and Mr. Doane played Mag and Montague Flash, respectively, when the play was produced at the Girard Avenue Theatre, Philadelphia. The season will open on Oct. 1, and the enterprise will be under the management of J. M. Ward.

### INJUNCTION DENIED.

Judge McAdam yesterday denied Charles Frohman's application for an injunction to restrain the production of Charley's Uncle at the Bijou Theatre. The case is reported on another page of this mirror.

We are now ready to close out and deliver at once 550 plush chairs, 400 wood parlor chairs, two drop curtains, full stock of scenery, electric light dimmers, and all opera house furnishings, all in good condition, at Doorn's Opera House, Quincy, Ill. A. Doorn.

## ONE L. OLIVER

WITH

Lady Windermere 2m Co  
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"Miss Oliver plays the part of Mrs. Erynn with intelligence and with skill, light, vivacious, audacious, and the comedy scenes, intense, decisive and true in the scenes of stronger emotion in point of refinement and charm consistent with the part, she is much more agreeable and commendable than her predecessor in the part."—Chicago Inter-Ocean.

Lady Windermere 2m Co  
Lady Windermere 2m Co

Lady Windermere 2m Co  
Lady Windermere 2m Co

## LADY GILRAY

WITH

Lady Windermere 2m Co  
Lady Windermere 2m Co

Lady Windermere 2m Co  
Lady Windermere 2m Co

"Miss Gilray as Lady Windermere is charmingly natural and unaffected, and gives promise of blossoming into an emotional actress of unusual ability. With an attractive presence, a well schooled voice, and an evident dramatic intelligence she plays the difficult character with unexpected skill."—Chicago Herald.

Lady Windermere 2m Co  
Lady Windermere 2m Co

Lady Windermere 2m Co  
Lady Windermere 2m Co

"The BEST One-Night Stand in America."

## PEORIA, ILL.

Change of Management.

All parties holding contracts for time at Peoria, will kindly notify the undersigned at once. Also send new contracts for approval and signature.

### IN BOOKING WEST

Remember that the best cities and theatres between Chicago and Omaha are included in the

## IOWA AND ILLINOIS CIRCUIT

BURLINGTON, PEORIA, QUINCY, MARSHALLTOWN, OTTUMWA, Etc.

Under the direction of

### CHAMBERLIN, BARHYDT & CO.,

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## WARNING TO MANAGERS

W. L. Rowland is no longer in my employ, and is in no way connected with the Park City Theatre, Bridgeport, Conn. DO NOT BE DECEIVED IN REGARD TO THESE THEATRE.

### THE PARK CITY THEATRE

IS THE ONLY HOUSE IN BRIDGEPORT playing first class attractions. Mr. Rowland, who is in my employ, has used attractions in his name and building contracts for some time in the other house, which is a popular priced house, and has been for two seasons past. I SHALL CONDUCT THE PARK CITY THEATRE, O. PARK PRINCIPLES AS I HAVE FOR THE PAST TWO SEASONS, PLAYING NOTHING BUT FIRST CLASS ATTRACTIONS, and only THREE a week. Yours respectfully, H. C. FARRIS.

For open time address R. C. FARRIS & Co., Park City Theatre, Bridgeport, Conn.

### ROBERT GRIFFIN MORRIS'

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## The Skating Rink

With a very much improved rink. ALL STARS SAVE. SPECTACULAR SCENERY. VIEW OF THE POND DE LOON AT NIGHT, & Fair and Picture of Florida. BRIDGEPORT, MAY 11.

CHARLES J. WILSON, Skating Director.

R. J. VALENTINE, Proprietor. HARRY BERNARD Skating Manager.

## OPEN TIME.

LANE'S OPERA HOUSE, NEWPORT, VT.

WANTED—Strong attractions for June 1 and 2, Base Week; July 4, Aug. 15, 16, Fair Week.

H. E. LANE, Manager.

### Henry C. Miner's Enterprises.

Miner's Fifth Avenue Theatre, New York. Miner's Broadway Theatre, New York. Miner's People's Theatre, New York. Miner's Grand Theatre, Newark, N. J.

Cable address—"HITRA"—Address all communications, FIFTH AVENUE THEATRE, New York.

## THOS. H. BURNS

OF Frohman's Comedians

### AT LIBERTY FOR NEXT SEASON.

Address Agent or this office.

### CONTRACTS TO MANAGERS.

Will accept on Opera House or Hall in large or small towns, or manage one on salary or percentage of box office receipts, and will furnish complete organization, large or small, the coming season. Address by letter to J. M. WARD, J. M. WARD, Broadway Exchange, 110 Broadway.

### WANTED.

First-class attraction to play under auspices of R. K. of P. at Connersville, Ind. Liberal terms. Best one-night stand in Southern Indiana. Address all communications to W. A. MILWAIN, Connersville, Ind.

### FORGETS FORGETS FORGETS, No. 2.

A. O. O. F.

The regular annual meeting for the election of officers will take place on Sunday, May 26, 1913, at 2 P. M. in our Lodge Room, 11th St. & E. corner Broadway and Twenty-seventh Street.

F. E. MAC KAY, President. ISRAEL A. WASHBURN, Secretary.

### WANTED.

Financial partner, \$5,000, to stage a new five-act domestic drama, pronounced by critics with strong plot, fine music, grand scenery; for standing every requisite for success. Address Dr. A. B. CRANFORD, Trigg, Boston, Mass.







**M. B. CURTIS:** New York City April 30—definite.  
**MAIRIE HILLMAN (W. G. Snelling, mgr.):** Gloucester, N. Y., May 7-12. Little Falls 14-19, Schenectady 21-26.  
**MR. AND MRS. W. H. KENDAL (Daniel Frohman, mgr.):** Brooklyn, E. D., May 7-12. Harlem, N. Y., 14-19.  
**MOURET-SULLY:** Boston, Mass., May 7-12.  
**MAVOURNEEN (Augustus Pious mgr.):** New York City May 7-12. Harlem, 14-19.  
**MILTON MOORE:** Newark, N. J., May 10-12. Brooklyn, N. Y., 14-19.  
**MINNIE SELIGMAN-CUTTING:** Newark, N. J., May 7-12.  
**MARGARETTA PAUL:** Connersville, Ind., May 7-12.  
**MARIE WAINWRIGHT (Julian Macgus, mgr.):** Pittsburgh, Pa., May 7-12. St. Keesport 14, Johnstown 15, Lancaster 16, Trenton, N. J., 17.  
**MELVILLE COMEDIANS:** Weston, O., May 7-9. Toledo 10-12.  
**ANNIE NEWARD:** Corning, N. Y., May 7-12. Athens, Pa., 14-19. Hornellsville, N. Y., 21-26.  
**MINNIE LESTER:** George E. Mitchell, mgr.: Hartford, Conn., May 7-12. Scranton 14-19.  
**MINNIE AND MAX:** Chicago, Ill., April 30-May 12.  
**MAHEL PAIGE:** Paducah, Ky., May 7-12.  
**MARKS BROTHERS:** St. Thomas, Ont., May 7-12.  
**MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.):** Dayton, O., May 7-12.  
**MAURICE DREW'S PLAYERS (C. J. W. Roe, mgr.):** Westfield, Mass., May 7-12.  
**M. COOTE:** New York City day 7—definite.  
**MONIARTY DRAMATIC:** Big Rapids, Mich., May 7-9. Reed City 10-12.  
**MY COLEMAN:** St. Marys, O., May 9. Toledo 10-12.  
**MOORE-WILLIAMS:** Oil City, Pa., May 7-12. Fredonia, N. Y., 14-19. Olean 21-26.  
**MILK WHITE FLAG:** Chicago, Ill., April 30—definite.  
**MILK BARK (Frank Dietz, mgr.):** Montreal, P. Q., May 7-12. Providence, R. I., 14-19. Worcester, Mass., 17, Springfield 18.  
**MAROLA-NASON:** Taunton, Mass., May 8, Bath, Me., 10, 11.  
**MR. MODERNA (J. J. Buckley and Frank L. Perley, mgrs.):** San Francisco, Cal., April 27-May 14. Oakland 14-19.  
**MAY TOMES (E. A. Braden, mgr.):** Jacksonville, Ill., May 10-12. Burlington, Ia., 14-19.  
**NEW SOUTH (W. A. Brady, mgr.):** Salem, Ore., May 9. Portland 10-12.  
**OTIS TURNER:** Omaha, Neb., May 7-12.  
**OH, WHAT A NIGHT! (Charles A. Loder, mgr.):** Buffalo, N. Y., May 7-12.  
**OLD ROBINSON (E. A. McFarland, mgr.):** Elizabeth, N. J., May 8. Orange, N. Y., 10-12. Burlington 14. Camden 15, 16. Norristown, Pa., 17. Westchester 18. Chester 19. Lancaster 21. Lebanon 22. Pottsville 23. Tamaqua 24. Shenandoah 25. Shamokin 26.  
**PAVEMENT:** Brooklyn, E. D., May 7-12.  
**PAT THOMAS:** New York City May 7-12.  
**PECK'S BAD BOY:** Rochester, N. Y., May 7-12.  
**PECK'S BAD BOY:** Baltimore, Md., May 7-12.  
**PECK'S BAD BOY:** Holyoke, Mass., May 7-12. Westfield 14-19. Meriden, Conn., 21-23. New Britain 24-26.  
**PULVER OF NEW YORK:** Philadelphia, Pa., May 7-12.  
**RAF VAN WINKLE (W. F. Ketter, mgr.):** Cincinnati, O., May 7-12.  
**RICHARD HANFIELD:** Columbus, O., May 7-9. Canton 10, McKeesport, Pa., 11. Harrisburg 12. Philadelphia 13-19.  
**ROLAND REED:** Winnipeg, Man., May 8, a. Grand Forks, N. D., 10. Duluth, Minn., 11. West Superior, Wis., 12. St. Paul, Minn., 14-16. Minneapolis 17-19. Eau Claire, Wis., 21. La Crosse 22. Madison 23. Zanesville 24. Rockford, Ill., 25. Joliet 26.  
**STEWART'S FUN HOUSE:** Coffeyville, Kans., May 7-12.  
**SOCIAL SENSATION:** Varnum, N. S., May 11, 12. Annapolis 14. Eastport, Me., 15, 16. Belfast 17. Waterville 18. Skowhegan 19.  
**STREET DRAMATIC:** Petersburg, Va., May 7-12.  
**ROSE COCHLAN:** New York City May 8—definite.  
**RUSH CITY:** Philadelphia, Pa., May 7-12.  
**SEYMOUR ROBINSON:** San Francisco, Cal., May 14-26.  
**SEWELL DRAMATIC:** North Adams, Mass., May 7-12.  
**SOWING THE WIND (Chas. Frohman, mgr.):** New York City Jan. 2 May 12.  
**ONE TRACKED (Jule Walters):** Cohocton, O., May 8. Unionville 9. Hamilton 10. Ravenna 11. Kent 12. Ashland 13. Galion 14. Bucyrus 15. Toledo 16-19.  
**SOME ACTS (James A. Hertz):** New York City Dec. 25—definite.  
**SA PLUNKED (J. C. Lewis):** Anamosa, Ia., May 8. Maquoketa 9. Clinton 10. Savannah, Ill., 11. Dubuque, Ia., 12.  
**THE SCOUT:** Pittsburgh, Pa., May 7-12.  
**THE SOUTHERN:** Boston, Mass., May 7-12.  
**THE SUNDAY SCHOOL (Agnes Wallace):** Valley, N. Y., May 12-19.  
**TAKE TO CHURCH (No. 1):** Harlem, N. Y., May 7-12. New York City 14-19.  
**TAKE TO CHURCH (No. 2):** Steubenville, O., May 9. Wheeling, W. Va., 10. Johnstown, Pa., 11. Atlanta 12.  
**THE HUNTER:** Providence, R. I., May 7-12.  
**THE PASSING SNOW:** New York City May 8—definite.  
**TOM SAWYER:** Detroit, Mich., May 7-12.  
**THOMAS W. KERRY (W. F. Dickson, mgr.):** Sault Ste. Marie, Mich., May 8. Sault Ste. Marie 9. Marquette 10, 11. Ironwood 12. West Superior 13. Duluth, Minn., 14, 15. Winnipeg, Man., 16-18.  
**THE SCOTCH KISS:** Rochester, N. Y., May 7-12.  
**THE SCOTCH KISS (Bernard Lincoln J. Carter, mgr.):** Cincinnati, O., May 7-12. Kendallville, Ind., 14. Gosport 15. La Porte 16.  
**UNCLE TOM'S CABIN (Webster's):** Newark, N. J., May 7-12.  
**UNCLE TOM'S CABIN (Cole's):** L. J. De La Harter, mgr.: Three Oaks, Mich., May 8. Benton Harbor 9. Bangor 10. Holland 11. Lowell 12. Ionia 13. Escanaba 14. St. Ignace 15. Traverse City, Mich., May 8. Manistee 9. Ludington 10. Port Water 11. Muskegon 12.  
**ULIN ARRESTOR:** Bristol, Conn., May 8. Thomaston 9. Torrington 10. Winsted 11. Great Barrington, Mass., 12.  
**WILL OF THE WISE:** Manchester, N. H., May 7-9.  
**WALTER SQUADRON:** Minneapolis, Minn., May 7-12. Faribault 14. West Superior, Wis., 15. Duluth, Minn., 16. Chippewa Falls, Wis., 17. Eau Claire 18. Racine 19. Milwaukee 20.  
**WICKLOW POSTMAN (Eugene O'Rourke):** Philadelphia, Pa., May 7-12.  
**WILSON BARNETT (J. R. McCormick, mgr.):** New York City May 7-12. Boston, Mass., 14-19. Worcester 15. Tacoma, Wash., 16. Seattle 17. Spokane 18. Great Falls, Mont., 19. Helena 20. Butte 21-26.  
**W. B. CRANE (Joseph Brooks, mgr.):** Rochester, N. Y., May 7-12. Elmira 10. Binghamton 11. Ithaca 12. Syracuse 13. Utica 14. Schenectady 15. Albany 16. Troy 17. Pittsfield, Mass., 18. Holyoke 19. Westfield, Conn., 20. Bridgeport 21. Waterbury 22. Danbury 23.  
**WILSON DAWY (Mallory and Lamb, mgrs.):** New York City May 7-12.  
**WINTER AND KATHARINA.**  
**WINTER:** Harlem, N. Y., May 7-12.  
**WINTER:** Albany, Schenectady and Gran, mgrs.: Chicago, Ill., April 30-May 12.  
**BLACK BOOK (No. 1):** Springfield and Welby, mgrs.: Helena, Mont., May 9, 10. St. Paul, Minn., 14-19. Minneapolis 21-26.  
**CRIMINALS (Henry E. Abbey, mgr.):** New York City April 30—definite.  
**DAVID'S AUCTION (Charles H. Yale, mgr.):** Lewiston, Me., May 8. Bangor 9. Augusta 10. Portland 11, 12.  
**DAVE'S SURVIVAL PARTY (Lamb):** New York City Aug. 20—definite.  
**DAVE (A. V. Pearson, mgr.):** Eau Claire, Wis., May 8. Chippewa Falls 9. Ashland 10. West Superior 11. Duluth, Minn., 12. St. Paul 13-19. Minneapolis 21-26.  
**SURVIVAL (Hanson Brothers, mgrs.):** Burlington, Ia., May 9.  
**OFFERS AND ENGAGEMENTS.**  
**ANDERSON (Mrs. E. R. Moody, bus mgr.):** Blair, Neb., May 9. Fremont 10.  
**BOSTONIAN (Harnabee, Karl and MacDonald, mgrs.):** Springfield, Mass., May 8. Hartford, Conn., 9, 10. New Haven 11, 12. Brooklyn, E. D., 14-19.  
**BRIDGE OVER:** Youngstown, O., May 8-11. Cleveland 12—definite.  
**CAMILLE FRANKVILLE OPERA (E. E. Rice, mgr.):** Chicago, Ill., April 27—definite.  
**CARLETON OPERA:** Pueblo, Col., May 8-11.

**DUFF OPERA:** St. Louis, Mo., May 7-12.  
**JACKSON AND SOUTHWICK OPERA:** Birmingham Ala., May 7-9. Montgomery 10-12. Atlanta, Ga., 14-16.  
**JACKSON OPERA:** Duluth, Minn., May 7-12.  
**THE WOLF HOUND OPERA:** Theatrical, N. J., May 11.  
**PANIC MASTER:** Detroit, Mich., May 7-9. Ann Arbor 10. London, Ont., 11. Hamilton 12.  
**HEMI MARIAGE (R. E. Johnson, mgr.):** Rockford, Ill., May 8. Detroit, Mich., 10. Cleveland, O., 11. St. Louis, Mo., 12. Indianapolis, Ind., 13, 14. Detroit, Mich., 15. Ottawa, Ont., 16. Montreal, P. Q., 17, 18. Albany, N. Y., 19. Troy 20.  
**JACINTA:** St. Louis, Mo., May 7-12.  
**LILLIAN RUSSELL OPERA (Loder and Canary, mgrs.):** Philadelphia, Pa., May 7-12.  
**MURRAY-LANE OPERA:** Pittsburgh, Pa., April 30-May 12.  
**MARCO OPERA:** Reading, Pa., April 30-June 9.  
**WACHAS-KENNEY OPERA:** Altoona, Pa., May 14-19. Johnstown 21-26.  
**PRINCESS BONNIE:** Philadelphia, Pa., March 26—definite.  
**PINAFONE (Eugene Tompkins, mgr.):** Boston, Mass., May 7-12. Philadelphia, Pa., May 7-12.  
**PAULINE HALL OPERA:** Philadelphia, Pa., May 14—definite.  
**ROBIN HOOD OPERA (Harnabee, Karl and MacDonald, mgrs.):** Philadelphia, Pa., May 7-12. Pittsburgh 14-19.  
**SOUSA'S BAND (D. Hahely, mgr.):** Wheeling, W. Va., May 8. Harrisburg, Pa., 9. West Chester 10. Atlantic City, N. J., 11. Philadelphia, Pa., 12. New York City 13-June 16.  
**SCHILLER OPERA:** Chicago, Ill., May 13—definite.  
**STRASCHER OPERA (Edgar Strachsch, mgr.):** Washington, D. C., May 7—definite.  
**THOMAS Q. SEABROOK (W. F. Felt, mgr.):** Boston, Mass., April 30-May 12. New York City 14-June 9.  
**UTOPIA LIMITED:** New York City March 25-May 7. Boston, Mass., 14-19.  
**WANG (D. W. Truss, mgr.):** Brooklyn, N. Y., May 7-12.  
**WILSON OPERA:** Montreal, P. Q., May 7-12.  
**FAMILY AND ENTERTAINMENT.**  
**BILLY PLUMMER:** Rochester, N. Y., May 7-12. Detroit, Mich., 14-19. Pittsburgh, Pa., 21-26.  
**CITY SPORTS:** Pittsburgh, Pa., May 7-12.  
**CITY CLUB:** Newark, N. J., May 7-12.  
**CHARLES HURLEIGH:** Chicago, Ill., May 7-12.  
**FRED WALDMAN:** Cincinnati, O., May 7-12.  
**FLORENCE MILLER BURLESQUE:** Cleveland, O., May 7-12.  
**FREDERICK POLLE:** Philadelphia, Pa., May 7-12.  
**FIELD AND HANSON:** Baltimore, Md., May 7-12.  
**FAY POSTER:** Pittsburgh, Pa., May 7-12. Cincinnati, O., 14-19.  
**ONE HILL'S NOVELTIES (Geo. Hill, mgr.):** Brooklyn, N. Y., May 7-12. Brooklyn, E. D., 14-19. Newark, N. J., 21-26.  
**GEORGE DIXON:** Washington, D. C., May 7-12.  
**HART'S BOSTON NOVELTY:** Pittsburgh, Pa., May 7-12.  
**HENRY BURLESQUE:** Wisconsin, Wis., May 7-12.  
**KELLY AND HANSON:** Dayton, O., May 8. Elkhart, Ind., 9. Racine, Wis., 10. Milwaukee 11, 12.  
**LONDON BELLES:** Philadelphia, Pa., May 7-12.  
**LONDON GASTY GIRLS (Turner):** Harlem, N. Y., May 7-12.  
**LONDON ENTERTAINMENT:** Cleveland, O., May 7-12.  
**WIDWAY PLANNING (D. H. Hunt, mgr.):** Pittsburgh, Pa., May 7-12.  
**MADAM SANCHE:** Louisville, Ky., May 7-12.  
**MR. AND MRS. ALBANY, N. Y., May 7-12.  
 NIGHT OWLS:** Providence, R. I., May 7-12.  
**NEW YORK VAUDEVILLE STARS (Geo. Hill, mgr.):** Providence, R. I., May 7-12. Boston, Mass., 14-19. Montreal, P. Q., 21-26.  
**REBELS-SANTLEY:** Brooklyn, N. Y., May 7-12.  
**REBEL AND WOOD:** Chicago, Ill., May 7-12.  
**REBEL AND HANSON'S COMEDIANS:** Wheeling, W. Va., May 8. Johnstown, Pa., 9. Wilkes-Barre 10-12.  
**SOUTH BEFORE THE WIND:** Hoboken, N. J., May 7-12.  
**TONY PASTOR:** Cleveland, O., May 7-9.  
**VIOLET MACCOTTE:** Lowell, Mass., May 7-9. Worcester 10-12.  
**MINISTERS.**  
**AL. G. FIELD'S MINISTERS:** Williamstown, Conn., May 8. Springfield, Mass., 9. New Britain Conn., 10. Waterbury 11. Hartford 12. North Adams, Mass., 13. Huntington, Vt., 14. Salem Falls, N. Y., 15. Thompsons 16. Pittsburg 17. St. Paul, Minn., 18. Ashland, Wis., 19. West Superior 20. Duluth, Minn., 21.  
**CLEVELAND'S MINISTERS (L. J. May 8):**  
**FRANK CUNNINGHAM'S MINISTERS (O'Connor and Munner, managers):** Brooklyn, N. Y., May 7-12.  
**GUY BROTHERS:** Fulton, N. Y., May 8. Pulaski 9. Adams 10. Waterbury 11.  
**CORTON'S MINISTERS (Charles E. Larkin, mgr.):** Pittsfield, Mass., May 8. Troy 9.  
**DR. HANSON'S MINISTERS:** Salem, O., May 8. Wellston 9.  
**JACKSON'S:** Westchester, Pa., May 8. Bridgeport, N. J., 9. Salem 10. Hartford 11. Trenton 12.  
**PAINTERS AND WEST:** Kalamazoo, N. Y., May 8. Syracuse 9. Auburn 10. Albany 11. Troy 12.  
**CELESTES.**  
**BARNES AND HANLEY:** Washington, D. C., May 8. Baltimore, Md., 9, 10. Harrisburg, Pa., 11. Allentown 12.  
**F. K. DAVIS:** Cairo, Ill., May 8. Marysville 9. East St. Louis 10-12.  
**HUNTING'S:** Middletown, N. Y., May 8. Goshen 9.  
**SALLA BROTHERS:** Decatur, Ill., May 8. Quincy 9.  
**WELSH BROTHERS:** York, Pa., May 7-12.  
**W. H. BARNES:** Winchester, Va., May 8. Martinsburg, W. Va., 9. Hagerstown, Md., 10, 11.  
**MINISTERS.**  
**BOB ROBINSON:** Cythiana, Ky., May 10-12.  
**HISTORICAL (D. H. QUINN) (John C. Patrick, mgr.):** Montreal, P. Q., May 7-9.  
**CHARLES E. HAMILTON:** Trinidad, Col., May 10-12.  
**DOUGLAS DOWNIE:** Temple, Tex., May 7-9. Sherman 10-12.  
**HOWETT MINISTERS:** Ft. Grant, Ariz., May 8. Hagerstown's TRAINED ANIMALS: Boston, Mass., April 30-May 12.  
**JUNES BARNARD:** Hackettstown, N. J., May 7-June 2.  
**J. HANSON:** Chicago, Ill., May 9-12.  
**WILLIAM (Dudley McAdams, mgr.):** Philadelphia, Pa., April 30—definite.  
**SPRING BROTHERS:** Toronto, Ont., April 30-May 12.  
**PARSONS OF FOX (C. H. Pender):** Williamson, N. Y., May 9, 10. Solus 11, 12.  
**PARSONS KENNEDY:** Detroit, Mich., May 7-12.  
**W. C. COOP:** Chicago, Ill., May 7-12.

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### OBITUARY.

Leah Goldman died on April 25, at the Michael Reese Hospital, Chicago, of pneumonia, aged thirty-one years. The deceased was born in Buffalo, and was well known as an actor. She originated the principal role in Joseph D. Clifton's "The King and the Queen," and played one season in his own drama, "The Conqueror." The following season she played "The Conqueror" in the World and Northern Theatres in Stricken Mind. She was with the company in "The House on the Hill," and while in failing health was connected with "The House on the Hill," which she re-joined when he entered the hospital. She recovered sufficiently from the effects of an operation to return work, and originated the part of the queen, child in "The House on the Hill," which was his last appearance in public, at the People's Theatre, Chicago. Interment was in Waldheim Cemetery, Chicago.

Mrs. Caroline Clark, a sister of Tony Pastor, died in this city on April 25. The will of the deceased was filed for probate last Tuesday. Her real estate was valued at \$100,000, and personal at \$50,000. She was the widow of Tony Pastor, who was killed by a street car on West Twenty-ninth Street, and of Mrs. Pastor's son, who was killed by a street car on West Twenty-ninth Street, and of Mrs. Pastor's son, who was killed by a street car on West Twenty-ninth Street.

William David died in St. Peter's Hospital, Brooklyn, last week Monday, of pneumonia, aged twenty-one years. He was the son of the late William David, who was killed by a street car on West Twenty-ninth Street, and of Mrs. David's son, who was killed by a street car on West Twenty-ninth Street.

Charles B. Smith died on May 1, after an illness of six weeks, and seventy-four years. The deceased was born in England, and was well known as an actor. He was the son of the late Charles B. Smith, who was killed by a street car on West Twenty-ninth Street, and of Mrs. Smith's son, who was killed by a street car on West Twenty-ninth Street.

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NEW YORK RECORD, Oct. 28, 1893.—Miss Sydney Worth studied as Jessica.

PHILADELPHIA PRESS, Dec. 27, 1893.—Miss Sydney Worth made a charming Jessica.

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